



VOL. X

42

PRĀCĪ-JYOTI

DIGEST OF INDOLOGICAL STUDIES

[YEARLY PUBLICATION]

इदमु त्यत् पुरतम पुरस्ताज् ज्योतिः—ऋक्, IV. 51
'This ever-recurring Light of the East'



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Gopikamohan Bhattacharya

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21. A New Prehisto
22. Multi-Purpose Toc
23. Twenty-five

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Journals Consulted for Abridgment

N.B.:—*Journals utilised for abridgment for this issue.

*AA	Artibus Asiae, Ascona (Switzerland)	English
AAn.	American Anthropologist, Washington	English
AArc.	Acta Archaeologica, Budapest	English
AAs.	Acta Asiatica, Tokyo	Bi-lingual
*ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona	English
Ad.	Adab, Kabul (Afghanistan)	Bi-lingual
*Adv.	Advent, Pondicherry	English
AE	Annee Epiaraphique, Paris (France)	French
Afg.	Afghanistan, Kabul (Afghanistan)	English
AFIB	Anjomen e Farhang e Iran e Bastan, Tehran (Iran)	Bi-lingual
AFS	Asian and African Studies	English
*AI	Ancient India, Bulletin of the Archaeological Survey of India, New Delhi	English
AIS	Assam Information, Shillong	Hindi
*AJ	Antiquaries Journal, London	English
*AJA	American Journal of Archaeology	English
*AJP	Australian Journal of Philosophy	English
Alo.	Alocana, Delhi	Hindi
AM	Asia Major, London	English
*AMB	Astrological Magazine, Bangalore	English
*Ami.	Amity, Bombay	English
An.	Anthropologist, Delhi	Bi-lingual
Ana.	Anandavana	Marathi
*Ane.	Anekant, Delhi	Hindi
*Ant.	Antiquity, Cambridge	Bi-lingual
Anu.	Anvikṣa, Jadavpur University, Calcutta	Bi-lingual
*AO	Archiv Orientalni, Praha (Czechoslovakia)	Multi-lingual
*AOB	Acta Orientalia, Budapest	Bi-lingual
*AOC	Acta Orientalia, Copenhagen	English
*AORM	Annals of Oriental Research, Madras	Multi-lingual
*AP	Aryan Path, Bombay	English
APak	Ancient Pakistan	English
APh.	Acta Philologica Scandinavia, Copenhagen	English
*APL	Anusandhan Patrika, Ladnu (Rajasthan)	Hindi
*APQ	American Philosophical Quarterly, Pennsylvania	Bi-lingual
*AQ	Art Quarterly, Michigan (U.S.A.)	English
AQG	Assam Quarterly, Gauhati	English
*Ar. A	Arts Asiaticque, Paris	English

ARB	Asiatic Research Bulletin, Seoul (South Korea)	English
Arc.	Archaeology, New York	English
Arc. J	Archaeological Journal, London	English
Arc. R	Archaeological Reports, London	English
Aryana	Aryana Kabul, (Afghanistan)	Persian
*As. B	Asian Studies, Bombay	English
*ASEA	Asiatische Studien Etudes Asiatiques, Bern (Switzerland)	Bi-lingual
*ASP	Asian Studies, Quezon City (Philippines)	English
As. R.	Asian Review, London	English
*AUJR	Agra University Journal of Research, Agra	Bi-lingual
*BAHA	Bulletin of Ancient History and Archaeology, University of Saugar, Sagar	English
BAICE	Bulletin of Sri Aurobindo International Centre of Education, Pondicherry	English
BASI	Bulletin of the Anthropological Survey of India, Calcutta	English
*BASOR	Bulletin of the American School of Oriental Research, Baltimore (U.S.A.)	English
BASPR	Bulletin of the American School of Pre-Historic Research, Harvard	English
BBPG	Bulletin of the Baroda Museum and Picture Gallery, Baroda	English
*BCGV	Bulletin of the Chunnilal Gandhi Vidya Bhavan Surat	Bi-lingual
*BDAC	Bibliographa D' Archaeology Classical Rome	French
*BDCRI	Bulletin of the Deccan College Research Institute, Poona	Bi-lingual
BDHM	Bulletin of the Department of History of Medicine, Hyderabad	English
*BEFEO	Bulletin de L' Ecole Francaise D' Extreme Orient, Paris (France)	French
Ber.	Berytus, Copenhagen	English
Bha.	Bharti, Varanasi	English
Bh. V	Bharatvarsh, Calcutta	Bengali
BIA	Bulletin of the Institute of Archaeology, London	English
BI (E) S	Bulletin of the Institute of Post-Graduate (Evening) Studies, Delhi	Bi-lingual
BIHR	Bulletin of the Institute of Historical Research, London	Multi-lingual
*BITC	Bulletin of the Institute of Traditional Culture, Madras	English
*BJ	Bhavans's Journal, Bombay	English
BJA	The British Journal of Aesthetics, London	English
BM	Burlington Magazine, London	English

*BMA	Bulletin of Museums & Archaeology, U.P.	English
*BMQ	British Museum Quarterly, London	English
BO	Bibliotheca Orientalis, Leiden	Bi-lingual
BOML	Bulletin of the Government Oriental Manuscript Library, Madras	Bi-lingual
BP	Bibliographie De La Philosophie, Paris (France)	Multi-lingual
*BPP	Bengal Past and Present, Calcutta	English
BPSC	Bulletin of the Philological Society of Calcutta, Calcutta	English
BPWM	Bulletin of the Prince of Wales Museum of Western India, Bombay	English
BRA	Bulletin Vanhet Rijksmuseum, Amsterdam (Netherlands)	Dutch
*Br. V	Brahma Vidya, Adyar (Madras)	English
*BKMIC	Bulletin of the Rama Krishna Mission Institute of Culture, Calcutta	English
*BS	Bharatiya Sahitya, Agra	Hindi
*BSEI	Bulletin De La Societe des Etudes Indochinoises, Saigon	French
BSL	Bulletin De La Societe de Linguistic De Paris, Paris	French
*BSOAS	Bulletin of the School of Oriental and African Studies, London	English
*BSSS	Bhāratī-Sodh-Sāra-Saṁgraha, Jaipur	Hindi
BT	Bulletin of Tibetology.	English
BTLV	Bijdragen Tot Detaal Land-En Volkenkund, The Hague	Dutch
Bu.	Buddhist, Colombo (Ceylon)	English
*BV	Bharatiya Vidya, Bombay	English
*CAJ	Central Asiatic Journal, The Hague (Netherlands)	Bi-lingual
CAR	Central Asian Review, London	English
CC	Chinese Culture, Taiwan, China	English
*CF	Cultural Forum, New Delhi	English
Cons.	Conspectus, New Delhi	English
CQ	China Quartely, London	English
CR	Calcutta Review, Calcutta	English
CRB	Commentaar Van hugo de Groot op de Lex Romana Burgundio-num, Amsterdam (Netherlands)	Dutch
CSSH	Comparative Studies in Society and History, The Hague	English
CT	Ceylon Today, Colombo	English
CUAHS	Calcutta University Department of Ancient India History and Culture, Souvenir, Calcutta	English

*DI	Darshan International, Moradabad	English
*DT	Darshanika, Traimasika, Faridcot	English
DUS	Dacca University Studies, Dacca	English
*EA	Eastern Anthropologist, Lucknow	English
EACS	East Asian Culture Studies, Tokyo	English
*EI	Epigraphia Indica, Delhi	English
EO	Ethical Outlook, California	English
EPh.	Etudes Philosophiques, Paris	French
Et.	Ethics, Chicago	English
ETC	E.T.C. California (U.S.A.)	English
*Eth.	Ethnos, Stockholm (Sweden)	English
EV	Epigraphika Vostoka, Moscow	Russian
*EW	East and West, Rome (Italy)	English
Exp.	Expedition, Philadelphia (U.S.A.)	English
FA	France-Asie-Asia, Tokyo	Bi-lingual
*FL	Folkore, Calcutta	English
FMJ	Federation Museum Journal, Kuala Lumpur (Malaysia)	English
GA	Gazette Des Beaux-Arts, Paris	Bi-lingual
Gav.	Gaveshana, Moradabad	Hindi
Gav. A	Gaveshana, Agra	Hindi
GCFI	Giornale Critico della Filosofia Italiana, Italian (Italy)	English
GK	Gengo Kenkyu, Tokyo	Bi-lingual
Hib.	Hibbert, London	English
HGST	Hiraga Genna riet Son Temps, Paris	French
Hind.	Hindustani Traimasika, Allahabad	Hindi
HJAS	Harward Journal of Asiatic Studies, Harward	English
*HR	History of Religion, Chicago (U.S.A.)	English
HS	Historickz Sbornik, Prague	Czech
HTR	Harvard Theological Review, Massachusetts (U.S.A.)	English
Hum.	Humanist, Ohio (U.S.A.)	English
*IA	Indian Antiquary, Bombay	English
*IAC	Indo-Asian Culture, New Delhi	English
IArc.	Indian Archives, New Delhi	English
IAS	Indo-Asia, Stuttgart (W. Germany)	German
*IC	Islamic Culture, Hyderabad	English
*IH	Indian Horizons, New Delhi	English
Ihs.	Ihsr.	English
IHQ	Indian Historical Quarterly, Calcutta	English
*II	Indo-Iranica, Calcutta	Bi-lingual
*IIJ	Indo-Iranian Journal, The Hague	Bi-lingual
*IJDL	International Journal of Dravidian Linguistics	English
*IJL	Indian Journal of Linguistics Calcutta	English
IJP	Indian Journal of Parapsychology, Jaipur	English

*IL	Indian Literature, New Delhi	English
*ILin.	Indian Linguistics, Poona	English
*IMB	Indian Museum Bulletin, Calcutta	English
IMJ	Indian Music Journal	English
IMR	Indian Museum Review, Delhi	English
*Ind.	Indica, Calcutta	English
Inq.	Induiry, Oslo (Norway)	English
ION	Instituto Orientale Di Napoli, Roma	Bi-lingual
IPC	Indian Philosophy and Culture, Vrindaban	English
IPQ	International Philosophical Quarterly, New York	English
*IPQP	Indian Philosophical Quarterly, Poona	English
IQ	Indian Quartely, Delhi	English
IR	The Islamic Review, London	English
Iraq.	Iraq, London	English
IRev.	Indian Review	English
*IS	Indian Studies : Past and Present, Calcutta	English
*ISD	Indological Studies, Delhi	Bi-lingual
*JA	Journal Asiatique, Paris (France)	French
*JAIH	Journal of Ancient Indian History, Calcutta University, Calcutta	English
JAHS	Journal of the Andhra Historical Research Society, Rajamundry	Bi-lingual
JAnt.	Jaina Antiquary-Jaina Siddhanta Bhaskar	
JSB	Arrah (Bihar)	Bi-lingual
*JAOS	Journal of the American Oriental Society, New Haven (U.S.A.)	English
JAP	Journal of Analytical Psychology, London	English
*JARS	Journal of the Assam Research Society, Gauhati	English
JAS	Journal of the Asian Studies, Michigan (U.S.A.)	English
*JASB	Journal of the Asiatic Society, Bombay	English
*JASC	Journal of the Asiatic Society, Calcutta	English
JASK	Journal of the Asiatic Society, Seoul (S. Korea)	English
*JASOB	Journal of the Asiatic Society of Bangladesh, Dacca	English
JASP	Journal of the Asiatic Society of Pakistan, Dacca	English
JAU	Journal of the Annamalai University, Annama- lainagar	Bi-lingual
JBHS	Journal of the Bombay Historical Society, Bombay	English
JBRS	Journal of the Burma Research Society, Rangoon	English

*JCRAS	Journal of the Ceylon Branch of Royal Asiatic Society, Colombo	English
JDHB	Journal of the Department of Humanities, University of Burdwan	English
*JDS	Journal of the Department of Sanskrit, Delhi	Bi-Lingual
JEAS	Journal of the East Asiatic Studies, Manila (Philippines)	English
*JESHO	Journal of the Economic and Social History of the Orient, Leiden	English
*JGJKSV	Journal of the Ganga Nath Jha Kendriya Skt. Vidyapeeth, Allahabad	English
JGRS	Journal of the Gujrat Research Society, Bombay	Bi-lingual
*JHR	Journal of Historical Research, Ranchi	English
JHS	Journal of Hellenic Studies, London	English
JIAP	Journal of Indian Academy of Philosophy, Calcutta	Bi-Lingual
*JIBS	Journal of Indian and Buddhist Studies, Tokyo (Japan)	Bi-Lingual
*JIH	Journal of Indian History, Trivandrum	English
*JIJ	Jijñāsā : a Journal of the History of Ideas and Culture, Jaipur	English
JIMAI	Journal of Indian Museum Association of India, Bombay	English
*JIP	Journal of Indian Philosophy	English
*JKer.U	Journal of the Kerala University Oriental Mss. Library, Trivandrum	Bi-Lingual
JKS	Journal of Kerala Studies University of Kerala, Trivandrum	English
*JKU	Journal of the Karnatak University, Mysore	English
*JMA	Journal of the Music Academy, Madras	English
JMBRAS	Journal of the Malaysian Branch of Royal Asiatic Society, London	English
*JMSB	Journal of the Maharaja Sayaji Rao University of Baroda, Baroda	English
JNAA	Journal of the National Academy of Administration, Mussorie	Bi-Lingual
JNES	Journal of Near Eastern Studies, Illinois (U.S.A.)	English
*JNSI	Journal of Numismatic Society of India, Varanasi	English
*JOIB	Journal of Oriental Institute, Baroda	English
*JORM	Journal of Oriental Research, Madras	English
*JOS	Journal of Oriental Studies	English
JOU	Journal of Osmania University, Hyderabad	English
JP	Journal of Philosophy, New York	English

JPHS	Journal of the Pakistan Historical Society, Karachi	English
JPR	Journal of Philosophical Review, New York	English
JPS	Journal of Polynesian Society, Willington (New-Zeland)	English
JPSJ	Journal of Phiosophical Studies, Kyoto (Japan)	English
JR	Journal of Religion, Chicago	English
*JRAS	Journal of Royal Asiatic Society of Great Britain and Ireland, London	English
JRCAS	Journal of Royal Central Asian Society, London	English
JRU	Journal of Ranchi University, Ranchi	English
JSEAH	Journal of the South-East-Asian History, Singapore	English
JSNDT	Journal of the Shrimati Nathibai Damodar, Thachersey	English
*JSS	Journal of the Siam Society, Bangkok (Thailand)	English
*JSSS	Journal of the South Seas Society, Singapore	Bi-Lingual
*JSU	Journal of Shivaji University Kohlapur	English
*JTS	Journal of Tamil Studies, Madras	Multi-Lingual
*JTSL	Journal of Tanjore Maharaja Serfoji's Sarasvati Mahal Library, Madras	Multi-Lingual
*JUB	Journal of the University of Bombay, Bombay	English
JUG	Journal of the University of Gauhati, Gauhati	English
*JUP	Journal of the University of Poona, Poona	English
JWH	Journal of the World History, Paris	English
JYI	Journal of the Yoga Institute, Bombay	English
Kad.	Kadambani, New Delhi	Hindi
KHR	Karnatak Historical Review, Karnatak	English
KJ	Korea Journal, Seoul	English
*KN	Kala Nidhi, Varanasi	English
KNSAG	Kohinklijk Neederlandsch Aadrijkskundig Genootschap Amsterdam (Netherlands)	English
KS	Kant Studien, Koln (Germany)	English
KSDPI	Kratkie Soobshchemya O Dokladakh Polevikh Issledo-vaniykh Instituta Arkheologi, Moscow	Russian
*KSK	Kala Saurabh Khairagarh	Bi-lingual
KSP	Kannada Sahitya Parishat Patrika, Bangalore	Kannada
*KURJ	Kurukshetra University Research Journal	Bi-Lingual

Lan.	Language Texas	English
LD	Light of Dhamma, Rangoon	English
LEW	Literature East and West, New Paltz (N.Y.)	English
*LK	Lalit Kala, New Delhi	English
Lin.	Linguage, Amsterdam (Holland)	English
LSEWFHP	Le' Spraeck Ende Woord-Boek De Frederick De Moutman, Paris	French
LTP	Les Etudes Philosophique	French
Mad.	Madhyama, Allahabad	Hindi
Man.	Man, London	English
*Marg.	Marg, Bombay	English
*MB	Madhya Bharati, Jabalpur	English
*Mb.	Madhya Bharti Sagar University Sagar	Hindi
*MBB	Museum Bulletin, Baroda	English
*MBh.	Maru Bharati, Pilani	Hindi
*MBo.	Maha Bodhi, Calcutta	English
Med.	Medha, Raipur	Hindi
Metta.	Metta, Kensington (Australia)	English
MFAB	Museum of Fine Arts Bulletin, Boston	English
*MFEA	Museum for Eastern Antiquities, Stockholm (Sweden)	English
Mihr.	Mihr	Persian
Mind.	Mind, Oxford (England)	English
*MI	Man In India, Ranchi	English
MIOC	Memoirs of the Institute for Oriental Culture, Tokyo	English
MIP	Mother India, Pondicherry	English
*MO	Mysore Orientalist, Mysore	Bi-lingual
*Mon.	Monist, California	English
MM	Metric Measures, Delhi	English
MMCP	Magadh Mahila College Patrika, Patna University, Patna	English Bi-lingual
*MR	Modern Review, Calcutta	English
MS	Modern Schoolman, Missouri (U.S.A.)	English
MSP	Marathi Samsodhan Patrika, Bombay	Bi-lingual
MUI	Majalla-i-Ulam-i-Islamiya, Aligarh	Persian
*MUJ	Marathwada University Journal, Aurangabad	Bi-lingual
MUJG	Magadh University Journal, Gaya	English
Mus.	Museum, Belgique (Belgium)	Multi-lingual
Mds. L	Museum, London	English
Mus. J	Museum Journal, London	English
MW	Muslim World, Hardford (U.S.A.)	English
NAA	Narodi Azii Afriki, Moscow	Russian
Nat.	Natya, New Delhi	English
*Nav.	Navabharata, Wai Bombay	Marathi

NC	Numismatic Chronicle, London	English
*NCPA	National Centre for Performing Arts, Bombay House, Bombay	English
No.	New Orient.	English
*NPP	Nagari Pracarini Patrika, Varanasi	Hindi
*NUJ	Nagpur University Journal, Nagpur	Bi-lingual
NV	NV men, Leiden (Netherlands)	Bi-lingual
*OA	Oriental Art, London	Bi-lingual
*OB	The Orient, Bombay	English
OC	Oriental Culture, Tokyo (Japan)	Japanese
*OH	Our Heritage, Calcutta	Bi-lingual
OHRJ	Orissa Historical Research Journal, Bhuvaneshwar	English
OLZ	Orientalische Literature Zeitung : Journal of Oriental Literature, Leipzig (Germany)	German
*Or.	Orientalia (New Series), Rome	Multi-lingual
Orb.	Orbis, Louvain (Belgium)	Multi-lingual
Ori.	Oriens, Leiden (Netherlands)	Bi-lingual
OS	Orientalia Suecana, Uppasala (Sweden)	Multi-lingual
OT	Oriental Thought, Poona	English
OW	Orient/West, Tokyo (Japan)	English
PAPS	Proceedings of the American Philosophical Society, Philadelphia	English
*PB	Prabuddha Bharata, Calcutta	English
Per.	Personalist, Los Angles (U.S.A.)	English
*PEW	Philosophy : East and West, Hawaii	English
Ph.	Philosophy (Journal of the Royal Institute of Philosophy), London	English
Ph. Q	Philosophical Quarterly, Scotland	English
Phr.	Phronesis, Assen (Netherlands)	English
PI	Psychis International, Moradabad	English
PIM	Prace I Materialy, Lodzi (Poland)	Polish
PK	Prabuddha Karnatak, Mysore	Kannada
PKVRJ	The Punjabrao Krishi Vidyapeeth Research Journal, Akola	English
PO	Poona Orientalist, Poona	English
*PP	Parishad Patrika, Patna	Hindi
*PPB	Prachya Pratibha, Bhopal	Hindi
*PPO	Past and Present, Oxford	English
PQ	Pakistan Quarterly, Karachi	English
PR	Philosophical Review, New York	English
Pra.	Prajñā, Varanasi	Bi-lingual
Pre.	Prerana, Jodhpur	Hindi
PRef.	Philosophia Reformata, Kampen (Netherlands)	Multi-lingual

PT	Purātattva, Bulletin of the Indian Archaeological Society, Delhi	English
PUJ	Patna University Journal, Patna	English
*Pur.	Purana, Varanasi	Bi-lingual
QJMS	Quarterly Journal of Mythic Society, Bangalore	English
*QRHS	Quarterly Review of Historical Studies, Calcutta	English
*Que	Quest, Bombay	English
RAA	Revue D' Assyriologie et D' Archeologie Oriental, Paris (France)	French
*RA rc.	Revue Archæologique, Paris	French
Ras.	Rasavanti, Lucknow	Hindi
RBR	The Researcher Bulletin of the Rajasthan Archaeology and Museums	Bi-lingual
RCAJ	Royal Central Asian Journal, London	English
RD	Religious Digest, Talangana, Ceylon	English
RDDO	Re'pertoirre D' art et D' archeologie, Paris (France)	French
*RDSO	Rivista Degli Studi Orientali, Rome	Bi-lingual
RHR	Revue de l' Historie des Religions, Paris	French
RIB	Research Information Bulletin, Delhi	English
RJPS	Research Journal of Philosophy and Social Sciences, Meerut	English
RK	Rehnema-ye Ketab, Tehran (Iran)	Persian
*RL	Roop Lekha, New Delhi	English
*Rm;	Rtam Journal of Akhil Bharatiya Sanskrit Parishad, Lucknow	Sanskrit
RM	Review of Metaphysics, New Haven	English
RO	Rocznik Orientalistyczny, Warszawa	Multi-lingual
RRL	Revue Romaine de Linguistiques, Bucharest, Rumania	Multi-lingual
RSBDL	Recherches Sur La Biographic Du Buddha Dans Les Sutrapitaka Et Les Vinayapitaka Anciens	French
RUS	Rajasthan University Studies, Jaipur	Bi-lingual
Sa.	Sacculum, West Germany	German
SA	Sovietskaya Archaeologiya, Moscow	Russian
SAA	Soviet Anthropology and Archaeology, New York	English
*Sag.	Sagarika, Saugar	Sanskrit
Sam.	Sanskriti, New Delhi	Hindi
Sams.	Samsodhak, Dhulia (India)	Marathi
Sap.	Saptasindhu, Patiala	Hindi
*Sar.	Sarasvati, Allahabad	Hindi
Sav.	Savita, Ajmer	Hindi

SB	Sodha Bharati, Lucknow	Bi-lingual
*SBB	Sur Bharti, Baroda Sanskrit Mahavidyalaya, Baroda	Sanskrit
SE	Sovietskaya Ethnografia, Moscow	Russian
SIJ	Sino-Indian Journal, Calcutta	English
Sin.	Singolica	Bi-lingual
SK	Self-Knowledge, London	English
Smb.	Sambodhi	Multi-lingual
SMJ	Sarawak Museum Journal, Sarawak	English
*SN	Sangeet Natak, New Delhi	English
*Sod. Pat.	Sodha Patrika, Udaipur	Hindi
SP	Sahitya Patrika, Dacca	Bengali
SPA	Sammelana Patrika, Allahabad	Hindi
*SPP	Śāradā Pīṭha Pradīpa, Dwarka	Multi-lingual
SPr.	Sanskrit Partibha, New Delhi	Sanskrit
SRA	Sanskrit Ranga Annual, Madras	English
*SS	Sarasvati Sushama, Varanasi	Sanskrit
SSH	Soviet Studies in History, New York	English
SSoc.	Soviet Sociology, New York	English
SSP	Sanskrit Sangama, Poona	Marathi
SSPC	Sanskrit Sahitya Parishad, Calcutta	Sanskrit
Suk.	Sukhen, Tehran (Iran)	Persian
SUJE	Sind University Journal of Education	English
*SV	Sanskrit Vimarsh	Sanskrit
Swa.	Swadhyaya	Gujarati
SWJA	South Western Journal of Anthropology, New Mexico	English
Syn.	Synthese, Dordrecht (Holland)	English
Syr.	Syria, Paris (France)	French
TC	Tamil Culture, Madras	English
TH	Thaqafatu'l-Hind, New Delhi	Arabic
Theo.	Theosophist, Madras	English
Thom.	Thomist, Washington	English
Trip.	Tripathaga, Lucknow	Hindi
TTDJ	Tirumala Tirupati Devasthanam Journal, Tirupati	Bi-lingual
UA	United Asia, Bombay	English
*UAS	University of Allahabad Studies, Allahabad	English
*UB	Uttara Bharati, Agra	English
UJH	University Journal of History, Jabalpur	English
UPHS	Journal of the U.P. Historical Society, Lucknow	Bi-lingual
*URSSH	University of Rajasthan Studies Dept. of Sanskrit and Hindi, Jaipur	Bi-lingual
Va.	Varada, Bisau, Rajasthan	Hindi
VA	Visvabharti Annals, Calcutta	English

*VB	Visva Bharati Patrika, Shantiniketan.	Hindi
*VBQ	Visvabharti Quarterly, Calcutta	English
VCC	Vivekananda : The Cosmic Conscience, Cuttack	English
*Vid.	Vidya, Ahmedabad	Bi-lingual
*Vik. J	Vikram Journal, Ujjain	Bi-lingual
*VIJ	Vishveshvaranand Indological Journal, Hoshiarpur	English
*Vim.	Vimarsa	Hindi
Vina.	Vina, Indore	Hindi
*VJ	Visva Jyoti, Hoshiarpur	Hindi
*VK	Vedanta Kesari, Madras	English
*VS	Visva Sanskritam, Hoshiarpur	Sanskrit
*VUOJ	Venkateswara University Oriental Journal, Tirupati	Multi-lingual
VVRB	Vallabh Vidyanagar Research Bulletin, Bombay	Bi-lingual
VW	Vedanta and the West, Hollywood (U.S.A.)	English
WB	World Buddhism, Colombo (Ceylon)	English
*Word.	Word, New York	English
WZDHB	Wissenschaftliche Zeitschrift der Humboldt, Universität zu Berlin	German
*WZKSO	Wiener Zeitschrift für die Kunde Süd- und Ostasiens und Archiv für Indische Philosophie, West Germany	German
YBRASC	Year Book of the Royal Asiatic Society Bengal, Calcutta	English
YE	Young East, Tokyo (Japan)	English
YM	Yoga Mimamsa, Lonavla, Poona	English
ZCSO	Zpravy Ceskoslovenske Spolecnosti Orientalistické (Proceedings of the Czechoslovak Oriental Society), Prague (Czechoslovakia)	Czech
*ZDMG	Zeitschrift der Deutschen Morgen- ländischen Gesellschaft, Wiesbaden (Germany)	German
ZE	Zeitschrift für Ethnologie, Braunschweig (Germany)	German
ZSAK	Zeitschrift für Schweizerische Archäologie und Kunstgeschichte, Basel (Switzerland)	German

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A NOTE

We are glad to place in the hands of scholars Volume X of the *Prācī-Jyoti*. The delay in bringing out this volume has been mainly due to pressure of work in the University Press. We have started printing of Volume XI and hope to bring it out in the next year. We crave indulgence of the readers and subscribers for this delay of publication.

We are glad to inform that we are receiving more and more response from the scholars of Indology in different parts of the country and abroad. We are extremely grateful to the authorities of the University Grants Commission for subsidising the publication cost of this Digest. The visiting team of the U.G.C. in its latest report expressed its appreciation of the standard and utility of this publication.

On behalf of the Board of Editors I wish to request the readers of this journal to send abstracts of their articles published in research journals, from time to time for publication in this Digest.

I should thank the members of the Board of Editors, my colleagues in the Department and office staff specially Mrs. Manjula Girdhar, Sh. P.K. Gulati, Deputy Supdt., Mr. S.P. Goyal, Miss Usha Sharma and Mr. Devi Datt Kapoor for helping in the office work and looking through the proofs of this volume.

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G. Bhattacharya

A NOTE

The author has endeavored to make this volume as complete as possible, but it is not perfect. He has endeavored to make it as complete as possible, but it is not perfect. He has endeavored to make it as complete as possible, but it is not perfect.

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G. P. Bhatnagar

I ARCHÆOLOGY

1. Ansari, Z.D. & Dhavalikar, M.K. :—*Cyclopean Structure Near Poona.*

BDCRI, XXXIV, Nos. 1-4, 1974, pp. 1-6.

Discusses a complex of cyclopean structures found on small hillocks to the south of Inamgaon. One such structure consists of a large hall in the centre of which is a stone circle on the apex of the hillock which yielded a high-necked spouted vessel of the late Jorwe fabric (c. 1000-700 B.C.) treated with an orange wash on which are executed paintings in black pigment.

To the south of the village Kavathe, two groups of stone structures were discovered. Each unit consists of three chambers, some having entrances. Another structure on the southern slope consists of four chambers in a row in N—S direction also. Since the few megalithic monuments discovered by Sankalia are stone circles, they can be taken to be megalithic burials.

Although economically poorer than their predecessors of Early Jorwe period (c. 1400-1000 B.C.), the people enjoyed a settled life and lived in small huts at Inamgaon far removed from the gigantic structure at the same place. The only possibility is that the late Jorwe people may have adopted megalithism at the fag end of their existence at the chalcolithic settlement.—S.R.

2. Banerjee, N.R., Ramchandran, K.S. & Bose, H.K. :—*Amirthangalam 1955 : A Megalithic Urn Burial Site in the District Chingleput, Tamilnadu.*

AI, No. 22, 1966, pp. 4-36.

The excavations at Sanur offered the representative types of Megaliths in Chingleput district except the barrows for whose clear picture excavations had to be done at Amirthamangalam, the site at which appears like a low laterite mound sloping from the NW to SE. There have been laid bare a large number of burial urns, palaeolithic tools in quartzite in which the typical Madrasian biface or hand-axe predominates. The cultural equipment of this urn-burial site belongs to the megalithic order of S. India. The recent trend is to push its date back to about 8th century B.C. as against 200 B.C. to A.D. 50 as suggested by

Wheeler. It is likely that the megalithic culture began in the tip of the peninsula at or near Adichchanalur, and from this centre spread towards the north.—S.R.

3. Bhowmik, S.K. :—*Monuments of Archaeological Importance in Saurashtra.*

MBB, XXIII, 1971, pp. 71-84.

Gives in outline an account of the important architectural monuments of Saurāṣṭra from the 4th century B.C. onwards, together with the political history of the region in a nutshell, in addition to the architectural background. The account of the monuments is presented in a chronological order under the following heads : (i) Ancient Monuments (c. 4th cent B.C. to 4th cent. A.D.) ; (ii) Pre-Chaulukyan Monuments of the Early Mediaeval period (c. 500-950 A.D.); (iii) Chaulukyan Monuments of the late Mediaeval period (c.950-1300 A.D.); and lastly (iv) Mosques and Palaces.—M.C.

4. Boulbet, J. & Dagens, B. :—*Les Sites Archéologiques de la Région du Bham Gülén (Archaeological Sites of Bham Gülén Area).* (in French).

Ar.A., XXVII, 1973, pp. 1-45.

An amply illustrated review of archaeological sites around Bham Gülén based on findings of operation from Jan. 1967 to June 1970. The operation started with a view to getting information about life in all its aspects there. But afterwards it was thought necessary to publish a full cartographical manual for archaeologists. The book is divided into two main parts (a) neighbourhood of Phnom Kulén, and (b) sites at Phnom which are again subdivided into geographical areas. Apart from photos there are guide maps and index of site names. It is an invaluable contribution to Archaeology.—N.D.G.

5. Caspers, Elisabeth C.L. :—*During Dilmun and the Date-Tree.*

EW, XXIII, Nos. 1-2, 1973, pp. 75-78.

At the east side of the courtyard of Barbar Temple II (c. 700 metres from the N.W. coast of Bahrain island) lay the remains of a circular stone structure. Remembering now that in Sumer as well in the Indus civilization, the existence of tree worship is manifest, it is suggested that at Bahrain (Dilmun), situated in between these two cultures and thus open to influences from, and cultural contacts with, either of these two, religious ceremonies doubtless related to the

veneration of the date tree. Such ceremonies centred round the two circular structures which stood during Temple II and III periods in the centre of the courtyard in which most probably date-palms had been planted.—M.C.

6. Chakravarti, Dilip K. :—*Idea of Proto-History in Indian Archaeology.*

JAIH, VI, Pts. 1-2, 1972-73, pp. 132-34.

The ideas of H.C. Sankalia, K.K. Sinha, B. and R. Allchin, and S.R. Das who have interpreted the term protohistory in Indian background, are not mutually consistent. Moreover none of their definitions seems to make any precise archaeological sense. The archaeologists take the help of literary data to analyse the levels between the sixth and the third centuries B.C., a period which may with some justification be called proto-historic.—P.G.

7. Chakravarti, D.K. :—*Prehistoric Man and His Immediate Ancestors.*

PPB, II, No. 2, 1974, pp. 14-27.

History concerns itself with the study of human affairs and events of the past 6000 years or so. Earlier than this no written records existed and we are left to deduce the record of man from fossilized remains of his skeleton, the tools etc. he used and later from his workmanship such as painting in caves etc. All such records come under pre-history. No indisputable evidence of products of human art and workmanship has been found in any deposits than the Pleistocene Epoch which is co-extensive with Stone Age. This epoch has been divided by the archaeologists under three heads—Eolithic when primitive man used *Eoliths* or 'down stones'; Paleolithic or old Stone Age characterised by successive cultures of stone implements; Neolithic or New Stone Age when polished stone implements were made and used by man. The earth is about five billion years old and man is believed to have risen three million years ago, while the beginning of Pleistocene Age is supposed to be about 2.5 million years from now. In order to have proper perspective of the rise and development of man during this period, it is necessary to have a brief acquaintance with the geological record of relevant events which have been discussed in detail with special reference to India.—D.B.S.

8. Chitawala, Y.M. :—*Settlement Pattern : An Analytical Assessment of the Concept.*

PPB, II, No. 2, 1974, pp. 28-33.

Food and water are two basic determinants of settlement pattern. Most of the major civilizations of the world, including the Harappan were located close to the active flood plains of trunk rivers. The Harappan sites had access to the Indus plains for the purpose of irrigation as the canal irrigation was not practised. There were other advantages too such as the alluvium of the Indus sustained wheat and barley at the cost of minimum effort. Secondly, fish was available in plenty from the river, thirdly the jungles along the valley of Indus were habitat of rich fauna and flora, the latter catering to the needs of cattle. Soil is yet another factor inducing settlement, for agriculture was the chief occupation for settlers. While higher regions like mountainous terrain afford ideal ground for grazing, low hills provide desirable amount of safety against invasions. Harappan sites like Damb-Buthi, Dhal, Sotkakoh, etc., all situated on hill side, testify to this fact. Other factors like rainfall and availability of fauna are other incentives to human settlement.—D.B.S.

9. Dobbins, K. Walton :—*Gandharan Art from Stratified Excavations.*

EW, XXIII, Pts. 3-4, 1973, pp. 279-94.

Art remains from excavations at Bhīr Mound, Sirkap, Saikān Dherī, Bēgrām, Chatpat, Andān Dherī, Bambolai, Dhamkot and Ramora have been classified by Dobbins, on the basis of Numismatical Chronology, as, 'Pre-Buddhist Art' and 'Buddhist Sculpture'.

The pre-Buddhist art, generally in terracotta, shows changes in style and material. Cult images were all made in terracotta before Christ, but it was during the first half of the 1st century A.D. that stone was also introduced as a material for cult images and terracotta became less common.

With the introduction of stone, 'Buddhist Sculpture' developed in Gandhāra. First two centuries of Christ Era may be identified as a stylistically cohesive period. During this period 'a short phase of experimentation developed standards of style and quality which were followed all over Gandhāra'. Sculptures were mostly made in grey, brown and blue schist.

After about 200 A.D. stylistic standards were lost and a trend in reliefs developed "towards restrained movement, frontality and central

focus point". Sculptural material, now mostly adopted was blue schist with some use of grey schist.

In the fifth century A.D. the trend noted was of drapery folds, paired-paralleled lines, wide open eyes and bulging appearance. Sculptures were made of softer green phyllite. Stucco and terracotta were used extensively.

From art remains, Dobbins has concluded that the period of the highest standards in Gandhāran art corresponds to the period of Kuṣāṇa rule from Kaniṣka I to Vāsudeva and with the fall of the Kuṣāṇas it deteriorated.—S.R.P.

10. Fernando, W.B. Marcus :—*Evolution of the Chattrāvalī in Ceylon.*

AA, XXXVI, Nos. 1-2, 1974, pp. 75-80.

The *Chatra* or the parasol is regarded as the emblem of royalty. Its antiquity may be traced in Assyria by the 8th century B.C. So far as Indian art is concerned, parasol is used to honour the Buddha and some other deities. The author has elaborately studied the evolution of the parasol in the Ceylonese art. In the early examples the shaft of the *Chatra* is more or less in conformity with that of the original type or shaft which underwent considerable change in subsequent centuries. The latest phase, the *Chattrāvalī*, became a ringed cone obviously representing a series of flat parasols, progressively diminishing in diameter, keeping one on top of the other.—S.P.S.

11. Gupta, S.P. :—*Pre-historic Stone Tool Technology.*

PPB, II, No. 1, 1974, pp. 25-40.

Discusses the following points in regard to 'Choppers' and 'Chopping tools': (a) the striking techniques (block-on-block technique consisting of 'anvil technique' and 'hammer stone technique'); (b) the form of the tools; (c) the so-called 'pebble hand axes' and simple flakes; (d) the hand axes-cleaver complex and flake tools of the Early and Late Acheulian stages, with special attention to the cores (the *levallois* technique); (e) the late Acheulian blades by the 'indirect percussion' techniques; (f) the widespread microliths from almost all over India (the trapezes, crescents, backed blades, etc.) belonging to the Late Stone Age (Mesolithic period), made on blades or bladelets by the retouching technique or by snapping them from various angles, —with special emphasis on burins; (g) the complex 'crested ridge guiding' technique of the Neolithic period; and (h) the new technique

of tool-making (outlining, packing, grinding and polishing) during the Neolithic times.—M.C.

12. Hansman, John and Stronach, David :—*Excavations at Shahr-i-Qūmis, 1971.*

JRAS, I, 1974, pp. 8-22.

Gives the details of the excavations at Shahr-i-Qūmis at Sites IV, VII and XIII, and a historico-cultural analysis of the finds. These buildings may have been associated with some kind of Parthian religious activity, and carefully preserved by them. They, therefore, must have been held sacrosanct in some way even after their closure. The religious and funerary activities at the three sites appear to reflect practices and traditions of a Scythic-Parthian cultural milieu of which little is as yet known. They were probably sealed at some point during the first half of the 1st century B.C., the C-14 dates being 71 B.C. \pm 65. Moreover, it is possible that all these buildings were blocked when the Parthians moved their capital further west from Shahr-i-Qūmis, proposed as Hecatompylos, during this same period.—M.C.

13. Joshi, R.V. :—*Pre-historic Exploration in Katmandu Valley, Nepal.*

AI, No. 22, 1966, pp. 75-82.

The limited search for pre-historic remains in the country of Nepal did not turn out fruitful. The Soan Valley in West Pakistan has yielded distinct Early Stone Age industries characterised by pebble tools comprising choppers and chopping tools. If this 'chopper-chopping' complex, identified by the name as the Soan culture, is considered to be a distinct culture and its spread in Kashmir and W. Pakistan is to be explained as by migration, then it is unlikely that Nepal, which is centrally situated in this vast Asian region, remained free from any impact of this culture. This culture might have entered Nepal through the Tarai Region in the south or by the mountain passes in the north.—S.R.

14. Joshi, R.V. & Marathe, A.R. :—*Stone Age Sediments from the Khan River (Tapti Basin), Dhulia District—A Sedimentological Study.*

BDCRI, XXXIV, Nos. 1-4, 1974, pp. 40-51.

Explorations (1962 and 1964) around Khan River discovered Stone Age sites yielding Early, Middle and Palaeolithic artefacts. In 1965,

excavation at Bhande was done to trace the tool-bearing horizons in the sediments. Only a few tools were found. In 1973, the area of Yesar village was excavated. The present note is on laboratory studies on geomorphology and stratigraphy.

The lower palaeolithic artefacts and two pebble samples were examined. From the study carried out by Rajaguru in the Godāvārī (N) and the Kṛṣṇā (S) and further north in the Tāptī Valley, it is quite evident that the semi-arid Deccan Trap Plateau does not indicate any major climatic change during the late Pleistocene. Another element in the palaeolandscape development is the tectonic activity.—S.R.

15. Karthikeya Sarma I :—*An Ivory Seal from Dharaṇikoṭa Excavations.*

IA, V, Nos. 3-4, 1971, pp. 128-33.

Discusses the physical features, the legend, the technique, the palaeography of the legend, the date and the historical importance—all these aspects concerning the ivory seal discovered from Dharaṇikoṭa excavations. The present seal may be attributed to some Buddhist organisation originally belonging to Rājagṛha and functioning at Dhānyakaṭaka, and a date not later than first century B.C. may be assigned to this monastic seal.—P.G.

16. Lal, B.B. :—*Archaeology and the Two Indian Epics.*

ABORI, LIV, Pts. 1-4, 1973, pp. 1-8.

Gives a general survey of the excavations conducted at different sites connected with the *Mahābhārata* (Hastināpura, Vārāṇāvata, Virāṭanagara, Mathurā, Ahicchatra, etc.) and the *Rāmāyaṇa* (Ayodhyā, Śrīngaverapura, Bithur, etc.) in order to correlate the archaeological data with the textual evidences proper. The excavations show that in their lower levels, the *Mahābhārata* sites contain the remains of the Painted Grey Ware Culture, the date (C-14) of which goes back to c. 11th century B.C. The *Rāmāyaṇa* may be connected with (i) a latish phase of the P.G. Ware Culture, and (ii) the Copper Hoard Culture which may be ascribed to the first half of the second millennium B.C. on the basis of thermoluminescence dating.—M.C.

17. Lamberg-Karlovsky, C.C. and Tosi, M. :—*Shahr-i-Sokhta and Tepe Yahya: Tracks on the Earliest History of the Iranian Plateau.*

EW, XXIII, Nos. 1-2, 1973, pp. 21-58.

An exhaustive study of the archaeological excavations at Shahr-i-Sokhta in Iranian Sistan, and Tepe Yahya in the Kerman province of S.E. Iran. An attempt is made not only to integrate the two sites but to indicate the degree of cultural fusion of the eastern Iranian plateau with the areas of Mesopotamia and Persian Gulf, along with the chronological contemporaneity of the urban process.—M.C.

18. Margbandhu, C. :—*Proto-Historic Cemeteries in the Chitral Valley (West Pakistan) and South Indian Megaliths—A Cultural Evidence.*

JIH, LII, Pts. II & III, 1974, pp. 311-5.

Georgio Stacul discovered a number of proto-historic cemeteries on the north and south banks of Chitral River at Noghormuri and Bakmak respectively.

Three vessels and seven cornelian beads have come from some graves in Noghormuri area. The etched patterns on these beads are important for revealing cultural contact with similar beads found in Indian context, being similar and identical with those found in Megalithic graves of Central India and Lower Deccan.

The etched patterns are :

1. Globular beads with wavy line between parallel bands.
2. Flat double-axe bead with wavy line on top and bottom divided by horizontal lines.
3. Tablet-shaped beads decorated with radial lines along the periphery on both sides.
4. Barrel-shaped beads etched with wavy line or lines between bands.
5. Beads etched with three parallel zonal lines singly or in bands.—S.R.

19. Mehta, R.N. :—*Sandstone Mines of Nathakua.*

VII, XII, Nos. 1-2, 1974, pp. 202-04.

At Pavagadha and Champaner, extensive use is made of sandstone which seems to have been brought from some mining centres, not very far. A mining district has also been discovered. Information regarding the mining technique was collected by the study of the remains of the mine-shafts. An inscription of the Chauhan rulers (A.D. 1290) of Pavagadha proves the building of a sandstone fortification. It is indicative of extensive mining activity in 13th cent. The so-called temple of Lakulīśa (10th-11th century) is also of this sandstone.

The sandstone images of Bhairava, Lakulīśa, etc., (c. 6th-7th cent.) point to the high probability of the sandstone mining of Nathakua, but the evidence from Nathakua and Pavagadha indicates that these mines were worked from at least the 10th cent. A.D.—S.R.

20. Misra, V.D. :—*The Megalithic Monuments of Mirzapur District (Uttar-Pradesh).*

JOIB, XXII, Nos. 1-2, 1972, pp. 58-63.

The general distribution of the Megalithic monuments is referred to. Colonel Pevetonarmac and Cookburne had reported a neolithic cemetery, near the town of Mirzapur but the actual site was not located. Further the exploration was carried by the Allahabad University, and several Megalithic sites were discovered. The author has indicated these sites in Mirzapur district. Typologically, the explored burials can be placed in two groups cairn-circle and dolmenoid cist. No port hole was observed at any of the sites.—S.B.S.

21. Misra, Virendra Nath :—*A New Prehistoric Ceramic from Rajasthan.*

EW, XXIII, Pts. 3-4, 1973, pp. 295-306.

The pre-historic site of Bagor (near Bhilawara, Rajasthan) has revealed three cultural phases :

Phase I Microlithic industry and animal remains (Radiocarbon dates between c. 5000 B.C. to 3000 B.C.).

Phase II Pottery and metal tools were introduced (C-14 dates are 2765 ± 40 B.C. and 2100 ± 60 B.C.).

Phase III More pottery, iron and glass, also baked bricks and tiles (c. 600 B.C.-2nd century A.D.).

Pottery from Bagor (Phase II) is of special interest. The Bagor and the Āhār and Kayatha cultures are similar and the Bagoreans probably acquired the knowledge of pottery manufacture from some neighbouring settlement which had a mature pottery tradition.—S.R.P.

22. Mujumdar, G.G. :—*Multi-Purpose Tool of the Deccan Chalcolithic Potter.*

BDCRI, XXXIV, Nos. 1-4, 1974, pp. 103-15.

Archaeological excavations at Nevasa are of considerable importance as a major source of information about the Deccan Chalcolithic cultures. Apart from the description of typical Jorwe pottery, etc., it also mentions the occurrence of interesting and puzzling terracotta objects ground to oval, triangular or crescent like shapes, which have been variously termed as 'sharpeners' or 'skin-rubbers'. The typical shapes are (a) rectangular with convex ends (oval), (b) crescent shaped, and (c) small rectangular. Inamgaon site is unique since the habitation evidence here pertains to only a single chalcolithic culture. The author studied the fossil-soil profile occurring at the base of the Chalcolithic deposit of this site which contained a good number of these edge-ground pottery objects. Enough evidence on the occurrence and use of such objects was obtained by a survey of excavations in India and abroad. Their use is indicated in the pre-Harappan, Harappan and post-Harappan Chalcolithic (esp. in the Deccan), Southern Neolithic and Early Historic periods. They are now termed as 'pottery-smoothers'.—S.R.

23. Murty, M.L.K. :—*Twenty-five Years of Research on Human Osteological Remains from Pre-Historic Sites in India.*

BDCRI, XXXIV, Nos. 1-4, 1974, pp. 116-33.

The anthromorphic study (1947-72) of available skeletal remains from Mohenjo-daro, Chanhu-daro, Poona, Maharashtra, Sarai Nahar Rai, Bagor, Langhnaj, Harappa (Cemeteries, Hand R-37, Area G and Mound AB), Neolithic-Chalcolithic period of the Deccan, the Southern Deccan, etc., lends to the identification of a few physical types, viz., (1) Australoid, (2) Mediterranean, and (3) the type referred to as Scytho-Iranian. A few more types are identified among the series of the Harappan period :

1. *Australoid* : It persists in several tribes of Southern India and Bhils, Gonds, Mundas, etc.

2. *Mediterranean* : This type is variously termed as Palaeo-Mediterranean, Asiatic Proto-Mediterranean and Dravidoid, e.g., the cranio-facial features of the modern Tamil.

3. *Scythio-Iranian* : It is identified among the Megalithic remains from Brahmagiri, Maski, and Yelleswaram.

4. *Other types* : Proto-Nordic has been identified on the basis of morphological variations shown by fine crania of the original Australoid group of the cemetery R-37 remains from Harappa.

5. *Alpine and mixed variant of Alpine* : A few remains from Cemetery H, stratum II are regarded as belonging to this type.

6. *Armenoid* : This type has been recognized basing on a single cranium in the Mound Area AB at Harappa.—S.R.

24. Paddayya, K. : *The Middle Palaeolithic Culture of the Shorapur Doab, Karṇāṭaka.*

JIH, LII, Pt. 1, 1974, pp. 1-20.

Discusses nine middle palaeolithic sites of the Shorapur Doab as under : (i) the area, sites and stratigraphy (of Salvadgi, Meralbhavi, Mallur, Hegratgi, Hurhatti, Devapur, Tumkur, etc.); (ii) the lithic industry—raw material, technology and typology : (a) finished tools like scrapers (straight, notched, concave, convex, transverse-edged, all-round, etc.); points; borers and multiple tools; and (b) simple artifacts like cores, plain flakes, *levallois* flakes, flake-blades, blades and waste products; followed by a discussion of date (C-14—19000 to 32000 years B.P.), etc. Plates and maps are provided.—M.C.

25. Piperno, Morcello :—*The Lithic Industry of Tepe Yahya. A Preliminary Typological Analysis.*

EW, XXIII, Nos. 1-2, 1973, pp. 59-74.

Two excavation campaigns and relevant research have allowed the Tepe Yahya sequence to be subdivided into six main periods, of which three have been discussed here, viz. (1) Period VI (Neolithic, 4500-3800 B.C.), (2) Period V (Yahya Culture, 3800-3400 B.C.), and (3) Periods IV C (Proto-Elamite, 3400-3000 B.C.), IV B (Proto-Elamite, 3000-2500 B.C.) and IV A (Elamite ?, 2500-2200 B.C.). In the typological analysis of the Tepe Yahya industry, an attempt has been made to stress those features of it that are indicative of technological change

deriving from transformation of the socio-economic conditions of a proto-urban community.—M.C.

26. Rao, M.H. :—*Pre-historic Caves of Altamira*.

PPB, II, No. 2, 1974, pp. 47-48.

Briefly describes how the first pre-historic paintings of Altamira was discovered. None of them is found on the exposed walls of caves. In La Mouthe a series of pitchdark rooms were covered with figures of animals done in yellows and blues of the prehistoric palette. Why did prehistoric man paint his pictures in the darkest parts, and invariably animals? One can guess that the prehistoric man's sustenance was a chase of animals. His whole religion and philosophy of life revolved around them. But what is the connection between animals and darkness? Was it because the hunting took place after sunset or was it some sort of necromancy?—U.V.S.

27. Rau, Wilhelm :—*Vedic Texts on the Manufacture of Pottery*.

JOIB, XXIII, No. 3, 1974, pp. 137-42.

Discusses the making and the shape of two earthen vessels employed in the vedic rituals, viz., the *ukhā'* and the *mahāvīrā*. The study is confined to the oldest literary strata, represented by the *Maitrāyaṇī*-, the *Kaṭha*-, the *Kaṭha-kāṭha*- and the *Taittirīya-Saṃhitās* of the *Kṛṣṇa-Yajurveda*, etc. It appears that the more primitive technique persisted in the ritual sphere while in secular life more advanced methods of potting had already been adopted. Should this assumption be correct, we could pin down the transition from hand-made to wheel thrown pottery as far as the Aryans were concerned, (down) to the earlier phases of Vedic times. The excavations at Noh (Bharatpur State, Rajasthan) and at Atrāñjikhērā (Etah dist., U.P.) might well yield ceramics of this type.—M.C.

28. Sarkar, H. :—*Kesarapalle 1962 (with Contribution by M.D. Khare.)*

AI, No. 22, 1966, 37-74.

The different parts of the extensive mound at Kesarapalle (A.P.), shows the following sequence of cultures from bottom to top:—Period I (Chalcolithic) showing unpainted pottery, grey or burnished grey (highly frequent) and red and black wares, besides the black and red ware.

Period II (Megalithic)—The types mainly comprised the deep bowl, vase, dish lid-cum-bowl, jar basin and urn.

Period III (Early historical)—shows the occurrence of Rouletted Ware.

Period IV—Very little could be ascertained.

Chronology :—The Northern Black Polished Ware reached Kesara-palle by 250 B.C., the earlier limit of the spread of the megalithic culture to the Andhra Region. Beneath the N.B.P. stratum a deposit of megalithic habitation may have taken two centuries, thus indicating the beginning of the megalithic culture at Kesarapalle in the 5th cent. B.C.—S.R.

29. Sarkar, S.S. :—*Human Remains in Kauśāmbī*.

Rm., I, No. 1, 1969, pp. 131-36.

The human remains discovered from Kauśāmbī excavations (vide *J. Ind. Anth. Soc.* 1, 101—118) shows that the skeletons might be victims of a raid or warfare. Many iron arrow-heads and javelins also substantiate the theory. The remains appear to recall the physical type found at Brahmagiri. The skulls from Brahmagiri belong to the Scytho-Iranian type and stand in sharp contrast to those found at Pāṭaliputra, Bayana and Sialkot—G.B.

30. Sarma, K. :—*C-14 Dates, N.B.P. Ware and Early Historical Archaeology of Peninsular India*.

JIH, LII, Pt. 1, 1974, pp. 49-56.

Focusses the attention of scholars to the C-14 dates of some of early historical sites yielding the famous N.B.P. ware in India, with special stress on the historical archaeology of the Southern peninsula. The urgent need is a problem-oriented archaeological probe in some of the early historical cities of the South like Pauni, Dharanikoṭa-Amarāvati, Veṅgī, Potana, Dantapura (Kaliṅganagara), and Isilapaṭṭaṇa in Karṇāṭaka.—M.C.

31. Sastri, K.A. Nilkanta & Srinivasan, K.R. :—*The Archaeology of Tondaimaṇḍalam*.

PPB, II, No. 1, 1974, pp. 1-7.

Tondaimaṇḍalam teems with many megalithic sites, each site again with a great number and variety of megaliths. They occur all over Madras, Chingleput, North and South Arcot districts and in the out-lying areas that constitute the Tondaimaṇḍalam of yore. It was an

Indo-Roman maritime trading centre and all the religions flourished here. Much more cogent and continuous history of Toṇḍaimaṇḍalam is found from the middle of the sixth century A.D. when the Pallavas of Siṃhaviṣṇu line came to rule there. With the ascendancy of the imperial Coḷas of Thanjavur, Toṇḍaimaṇḍalam became an important province. After the Chōlas the area came under the later Pāṇḍyas of Madurai for a brief spell, but was mostly under the independent rule of local dynasties when again art and literature were fostered.

Thus Toṇḍaimaṇḍalam is rich in historical material, some of them being firsts in their line.—U.V.S.

32. Sen, Asis :—*Neolithic Art : Design on Pottery, their Origin and Implication.*

VBQ, XXXVIII, No. 3, 1972-73, pp. 41-58.

The invention of pottery and the adoption of agricultural economy in the Neolithic period were more or less developed simultaneously in human society. "Three main foci" of the early pottery-neolithic phase were : (1) Cilicia and W. Syria with contacts as far south as Jericho, (2) N. Iraq and E. Syria, and (3) the Iranian plateau. It was a formative age of a new movement of art, an age when the basic elements were combined into novel patterns through a comparatively high mental faculty, so as to maintain a balance between the pictorial elements and the space, such as, parallel lines at regular intervals; rows of solid triangles, chevrons, lozenges, stars, etc.; stylized organic figures in file or interrupted by other motifs; floriated patterns, etc.

Again, the whirling designs on the pottery of the high Neolithic age, found on those of Samarra and Halaf, or in Lhol, Togau, Quetta, Nal, Amri, Kulli-Mehi, etc., point to the trend of thought of the age in developing the philosophical conception of the generative force at the centre, symbolised by the *World Mountain*, *Pillar*, *axis mundi*, *Tree of life* and *Sacred Sanctuary*—all related to the *Primordial Female Principle*, the *Great Round*, whose archetype was not purely feminine in character but bi-sexual (cf. later stone-discs or *Śrī-cakras*).—M.C.

33. Stacul, Giorgio :—*Ochre-Coloured and Grey Burnished Wares in North-West Indo-Pakistan (c. 1800-1300 B.C.).*

EW, XXIII, Nos. 1-2, 1973, pp. 79-88.

The various correlations regarding cultures in the Swāt Valley between c. 1800 and 1300 B.C. are historically important because they belong to a period to which the end of Indus Civilization and,

probably, the first expansion into India of Indo-European languages, may be assigned. The author critically re-examines the earlier classification of the four oldest culture-periods at the close of the excavations at Ghālīgai and other nearby settlements, in the light of fresh evidence with special reference to chronological sequence.—M.C.

34. Stacul, Giorgio :—*A Decorated Vase from Gogdara (Swāt, Pakistan)*.

EW, XXIII, Pts. 3-4, 1973, pp. 245-48.

A grey-black decorated vase of protohistoric times from Gogdara is incised and white-filled. The decorative pattern may be the result of external influences. The vase is correlated with the Danubian decorated vases. The external influence was perhaps that of the Girda Mare-Cirna culture when forming a single whole with the Vattina culture in Yugoslav Banate—a close derivative tie with the Danubian cultures of Kisapostag and Vatya.—S.R.P.

35. Stacul, Giorgio :—*New Archaeological Evidence on North-West Indo-Pakistan (3rd-1st Millennium B.C.)*.

EW, XXIV, Nos. 3-4, 1974, pp. 239—44

Recent archaeological excavations and researches in the north-west regions of Indo-Pakistan sub-continent have extended the evidence for several proto-historic cultures in this area, particularly in the Swāt Valley. Evidence of Neolithic culture at Burzahom near Srinagar and pre-Indus civilization from Swāt Valley is available. The Ghālīgai site represents a number of wares such as red wash ware and basket-impressed ware. The author deals with the possible explanation of these wares and their cultural relations with the ochre-coloured pottery typical of North Indian sites in the Gaṅgā-Yamunā Doab and pre-Harappan culture at Kot Diji, Jallpur, Sarai Khola, Gomāl Valley, etc. He also discusses the finds of graveyards of the Swāt and Dīr Valley revealing their cultural phase and archaeological potentiality on the ground of ceramic evidence.—S.B.S.

36. Sundara, A. :—*Further Notices of Rock-Paintings in Hire-Benkal*.

JIH, LII, Pt. 1, 1974, pp. 21-38

Discusses with illustrations the newly noticed rock-paintings in the Hire-Benkal bouldery hill ranges (dist. Raichur, Mysore)—the paintings in the facade; those on the interior of the roof or on the hind wall; the

human figures and animals; the general characteristics of the paintings; and their implications and authorship.—M.C.

37. Trivedi, K.K. :—*Early History and Ancient Sites of Saran District in the Light of Archaeological Finds.*

Pra., XVIII, 2, 1973, pp, 161-68.

Discusses the antiquity of Saran in view of the legendary stories based on the Paurāṇic traditions, taking into account the writings of Gen. Cunningham and Carlleyle in this context. The archaeological potentiality of the region is discussed at length. Particular emphasis is laid on the excavated site at Chirand with its various ceramic evidences which prove its antiquity to the neolithic and chalcolithic culture. A few archaeological sites of the region are also described on the basis of the exploration work.—S.B.S.

II ARTS AND CRAFTS

38. Adiceam, Marguerite E. :—*Les Images de Śiva dans l'Inde du Sud XII, XIII, XIV ; Sukhāsana, Umāśahitasukhāsana, Umāmaheśvaramūrti* (Images of Śiva in South India, XII, XIII, XIV : Sukhāsana, Umāśahitasukhāsana, Umāmaheśvaramūrti). (in French).

Ar. A., XXVIII, 1973, pp. 63-102.

In continuation of her earlier studies in Śiva images in South India, the author further gives details of the statues of Śiva sole, or with Umā in postures indicated in the title. Full illustrations of images distributed over Kāñcīpuram, Kolar, Tañcāvūr, Cidambaram, Madurai, etc. illustrate the article.—N.D.G.

39. Agrawala, P.K. :—*A Note on the Sāranātha Image of Agni*.

JOIB, XXIII, No. 4, 1974, pp. 313-15.

A stone sculpture in the Sāranāth Museum is identified with Agni. The author does not agree with B.N. Mukherjee that the image is that of Kārttikeya.—S.R.P.

40. Agrawala, R.C. :—*Pratihāra Sculptures from Choṭī-Khāṭu, Rajasthan*.

JOIB, XXIII, Nos. 1-2, 1973, pp. 72-74.

Deals with some important Pratihāra sculpture discovered and studded in the walls of a step-well from Choṭī-Khāṭu in the District of Nagpur, (Rajasthan) datable to the late 8th century. These are : (i) lady standing in *atribhaṅga* pose, (ii) Carved pilaster, (iii) Human head inside a circle, (iv) Kubera (v) Sūrya (an impressive piece of Pratihāra Art), (vi) Dancing Śiva (vii) six headed Skanda a rare motif in the realm of Skanda iconography from Rajasthan, which may be dated towards the end of the 5th century A.D.—M.R.G.

41. Agrawala, R.C. :—*Nṛsiṃha-Varāha-Viṣṇu Images and Some Allied Problems*.

LK, XVI, 1974, pp. 11-21.

The *Jayākhyā-Saṃhitā* (5th cent.) enjoins the worship of Viṣṇu with human, Varāha, Kapila and Naraśimha faces, by the name

Vaikuṇṭha. References to Vaikuṇṭha are found in *Padma*, *Puṣkara*, *Pārameśvara*, and *Īśvara Saṁhitās* with variations of faces in some of them. None of the extant Gupta images of Vaikuṇṭha in relief represent the Kāpila or Raudra face. Most of the sculptures and bronzes from Kashmir, however, depict all the four faces.

The *Śatapatha Brāhmaṇa* and *Jaimini Upaniṣad Brāhmaṇa* refer to Vaikuṇṭha as Indra. Commenting on *Nirukta* Durgāchārya says that he was so named after his mother Vikuṇṭhā, an ogress, whereas Vaikuṇṭha is an incarnation of Viṣṇu in the Purāṇic literature. J.N. Banerjea's remark that none of the *Vyūha* images so far discovered belongs to pre-Gupta period needs modification in the light of an interesting Kuṣāṇa sculpture from the Sapta-Sāmudrī well at Mathurā. The moorings of the *Vyūha* doctrine may, therefore, be traced back to Mathura, at the beginning of the Christian era.

The *Pañcharātra Rakṣā*, quoting from the *Padma Tantra*, states that a god characterised by *saumya* and lion faces, having two, three or more faces is worshipped. The Vaikuṇṭha images have nothing to do with the impact of the Hūnas or Ephthalites as suggested by some Western Scholars. The popularity of Pañcharātra cult was confined to Mathurā and its vicinity in the Gupta period. In the early mediaeval period, the centre of the cult shifted to Kashmir and Panjab Hills. No Gupta bronze depicting Vaikuṇṭha has so far been discovered in Mathurā region. A dagger attached to the waist is an additional feature of the Kashmiri bronzes.

The author gives a detailed description of several Vaikuṇṭha images found from various places and preserved in museums.—S.R.

42. Agrawala, R.C. :—*Mother and Child Sculptures from Śāmalāji and Rajasthan.*

MBB, XXIII, 1971, pp. 101-17.

The discovery of a number of schist statues of the 5th-6th century A.D. from Śāmalāji has thrown a flood of light on the art and iconography of W. India. This group of stone sculptures includes several 'Mother and Child' specimens which are now preserved in the Baroda Museum. They had an important bearing on the *Śiva-Śakti* cult during the contemporary period. Some of them are of great iconographic interest and deserve careful scrutiny in the light of some what identical pieces from the neighbouring regions of Udaipur and Dungarpur in S.W. Rajasthan.

The sculptures are discussed under the following heads :
(i) *Mātrkāś* as consorts, (ii) *Mātrkā* with Śiva and *Gaṇeśa*, as *Skanda-Mātā*, and (iii) *Mātrkā* statues devoid of weapons and vehicles.—M.C.

43. Anand, M.R. :—*Rhythm of Dance and Music in the Bagh Caves*.
Marg, XXV, No. 3, 1972, pp. 2-16.

Bagh is one of the legends of the once flourishing Buddhist civilisation of the classical Gupta renaissance of the 4th-5th century, contemporary with the illuminations of the later caves in Ajanta. The rhythmic drama of the many images of Bagh sum up, in their unique presentation of happiness, the whole ethos of an age. There are other paintings and sculptures in the cosmogony of Bagh, offering glimpses of higher consciousness. Buddhas and Bodhisattvas; princes and princesses; men, women and children; elephants, monkeys and horses; and birds and flowers—all the incarnations of aliveness—move to different rhythms. The author discusses six beautiful panels, the largest one showing two dancers with groups of female musicians around them.—M.C.

44. Anderson, John :—*Bagh Caves : Historical and Descriptive Analysis*.

Marg, XXV, No. 3, 1972, pp. 17-56.

An exhaustive and critical analysis of the Bagh caves under the following heads : (1) Architecture, (2) Sculpture, and (3) Painting.

The Bagh IV exterior mural is identified here for the first time as illustrating parts of the *Mahājanaka Jātaka*. Again, contrary to popular belief, the painted Bodhisattva Padmapāṇi inside Bagh IV certainly pre-dates the Padmapāṇi of Ajanta Cave I, and may be stylistically ascribed to the end of the fifth century. Lastly, a dated copper plate grant found in Bagh Cave II, and the analysis of various architectural elements suggest that the excavation of these caves began in the fourth century A.D., instead of the sixth or seventh centuries as generally thought.—M.C.

45. Anna, Maria Di Pascale :—*Studies Preliminare sulla Prospettiva Rotante in Alcuni Bassorilievi del Gandhāra* (Preliminary Study of Wheeling View in Gandhāra Reliefs). (in Italian).

RDSO, XXI, fasc. I-II, 1971, pp. 51-61.

With eighteen illustrations mostly of Buddha in *Abhaya-mudrā* with devotees, and some dance scenes taken from National Art Museum,

Rome and Peshawar Museums (Pakistan), the author has tried to solve special problems of Gāndhāra arts.—N.D.G.

46. Asher, F.M. :—*Buddhist Ivories from Kashmir.*

OA, XVIII, No. 4, 1972, pp. 367-73.

During the past decade ten Buddhist ivories (c. 8th cent. A.D.) from Kashmir, all apparently the product of a single atelier, have come to light. These are now preserved in the British museum, the Prince of Wales Museum, in the American collections, and in the Kanoria collection, Patna. Of them, two standing ivory figures in the Kanoria collection have been discussed here in brief. Their identity is rather difficult to determine as the iconography does not correspond to any commonly represented type. One is dressed in the monastic garb and stands in the *abhaṅga* pose with a worshipper behind in the *añjali-mudrā*. The other is in the *udīcya-veśa*, wearing crown, necklace, armlets and a long *mālā*. On the basis of the *Saddharmapuṇḍarīka*, they are tentatively identified respectively with (1) Buddha's disciple Sāriputta; and (2) the Bodhisattva Mañjuśrī as prince royal (*kumārabhūta*).—M.C.

47. Bajpai, Krishna Datta :—*Gaṇeśa kā Pratimā Vijñāna (Iconography of Gaṇeśa).* (in Hindi).

PPB, II, No. 2, 1974, pp. 66-69.

Gaṇeśa occupied an important position as one of the principal deities by the Gupta period. However, his worship was not prevalent prior to the Gupta age. The earliest image of Gaṇeśa is represented in the form of *gajānana yakṣa mūrti* as corpulent, dwarfish and nude figure in the Mathura art. A dancing Gaṇeśa in the Mathura Museum and another on the frieze of the Bhūmara temple (Satna, M.P.) are the earlier icons of the 5th cent. A.D. A few Indo-Greek icons represent the figure of Gaṇeśa while Vincent Smith records a legend 'Gaṇeśa' on the copper coin of Huviṣka. Iconographic texts, such as, *Brhatsaṃhitā*, *Viṣṇudharmottara*, *Rūpamaṇḍana*, *Aparājita-prēcā* etc., record the iconographic features of Gaṇeśa images. According to them Gaṇeśa icons should have an elephantine face, a single tusk, extended belly and should keep numerous attributes such as *Paraśu Mūlakaṇḍa*, trident, rosary and sweet-ball, etc., according to the number of hands. By the 6th century A.D. Gaṇeśa worship flourished in India, Central Asia, Indonesia and other countries.—S.B.S.

48. Bajpai, K.D. :—*Indra in Early Literature and Art.*

Rm., No. 1, 1, 1969, pp. 127-130.

The description of Indra as the chief representative of gods in the early literature and the finds of some *yūpa* pillars, the figure of Indra in human form, the symbols on coins and seals all furnish an eloquent proof of the existence of Indra worship in the wide area of India up to the 3rd century B.C. After that in the *Vaiṣṇava* literature, especially in *Purāṇas*, a distinct change is found in the position of Indra. In the Buddhist iconography, Indra is shown along with Brahmā as an attendant to the Buddha.—M.R.G.

49. Balasubrahmanyam, S.R. :—*Kundavai's Śiva Temple at Dādāpuram (Rājarājapuram) : Śrī Māṇikkeśvaram.*

LK, No. 15, 1972, pp. 34-38.

The period of Rājarāja I and his successors (A.D. 985-1070) is designated as the 'Middle Period' of Coḷa art. Kundavai, the elder sister of Rājarāja I holds an honoured place among the Coḷa royal queens. Her Śiva temple at Dādāpuram is named in the inscriptions on the temple walls as Iravikula Māṇikka Iśvarar after one of the titles of her illustrious brother Rājarāja. This temple must have been built in stone sometime before his 19th year (A.D. 1004). The main shrine consists of a *garbhagṛha* and *ardhamandapa*. The *mukhamandapa* seems to be a later addition. The main temple rests on a high and plain *upapīṭham* adorned with pilasters. In the cardinal points there are lions and elephants, one on each of the three free sides. There are *devakoṣṭhas* crowned with *makaratorṇas* on the outer walls of the *garbhagṛha* with figures of Gaṇeśa, Viṣṇu, Durgā, etc. therein.—M.C.

50. Banerjee, Adris :—*Monuments of Midnapur.*

BPP, XCIII, Pts. II-III, 1974, pp. 119-36.

Discusses the various monuments of the district of Midnapur (W. Bengal), belonging to different periods of Indian history in detail, almost in the form of a catalogue. The archaeological data have been cross-checked with existing literature. Various *garhs* (e.g. Chilkiagarh, Khelagarh, Ramgarh, Chandrakonagarh, etc.) and temples remarkable for variety of materials, schools, styles and types have been discussed. They were constructed in laterite, granites, khondelite and burnt bricks. There were at least two distinct schools and experimentations with various styles, e.g., the Śiva temple at Kesjuri (Bharṇa type), the

Rekha deuls at Talkesaripara and Hatnagara, and the Manasā temple of the *Miśra* type in Ajuriya.—M.C.

51. Benisti, Mireille :—*Recherches sur le Premier Art Khmer : V la Face de Monstre (Researches on the Primitive Khmer Art : V Demon Head)*. (in French).

Ar.A. XXVIII, 1973, pp. 119-38.

With fifteen illustrations from Vat Chong Ek, Han Chei, Phnom Bahyarg, Thala Borivat and Prei Kuk the author has dealt with a rare topic of primitive Khmer art, viz., demon-head which is generally styled as *siṃhamukha* or *Rāhumukha* in Indian Archaeology.—N.D.G.

52. Bhattacharyya, Dipakchandra :—*An Apītakucā Image from Kagajipara, Bangladesh*.

AA, XXXVI, Nos. 1-2, 1974, pp. 89-96.

The image in question was long ago discovered from Kagajipara Distt., Dacca, now in Bangladesh. It was studied by different scholars in the past. The image depicts a Śivaliṅga and female figure, the latter represented in such a way that it seems emerging out of the former. The image was variously identified as Pārvatī. The present author on the basis of the *Skandapurāṇa* identifies *Apītakuchā*-form of Pārvatī, an aspect of the supreme Brahmanical goddess *Caṇḍī*. It is noteworthy that the iconography of *Apītakuchā* and goddess *Cundā* has great similarity. The goddess *Cundā* is the manifestation of the supreme Buddhist goddess *Tārā*.—S.P.S.

53. Bhattacharya, Sujit Kumar :—*Terracotta Figurines in Indian-Art*.

CF, XIII, No. 2, 1971, pp. 37-42.

Terracotta figurines have been found in large numbers at Harappa, Mohenjodaro, Pāṭaliputra, Śrāvastī, Vaiśālī, Kauśāmbī, Mathura, Ahicchatra, etc. They fall under the following three divisions : (i) figurines modelled in soft clay by hand and roughly pinched to the desired shapes ; (2) figurines built up with clay and carefully modelled except the face which is pressed out of a mould; and (3) figurines and reliefs made entirely from moulds. They were mostly painted in red, pink, light yellow or black colours. The terracotta figurines may be grouped under the following types : (1) female figurines (Mother

Goddess), (2) mother and child (*aṅkadhārīnī*), (3) *dampatī* scenes, (4) *mithuna* type, (5) Bachanalian scenes, and (6) votive tanks.—M.C.

54. Bhowmik, Swarnakamal :—*Some Viṣṇu Stone Images in the Watson Museum, Rajkot.*

MBB, XXIII, 1971, pp. 89-100.

The Watson Museum possesses a small collection of five Viṣṇu images, representing four different forms of Viṣṇu. They are made of three different types of stone, viz., blue-black talc schist stone, grey sand-stone, and marble. Some of them are rare, and artistically superb. Two images (c.800-1000 A.D., and 11th-13th cent. A.D.) represent the *Caturbhuja* form of Viṣṇu, two others depict his *Trailokyamohana* (12th-13th cent. A.D.) and *Anantaśāyī* forms, and the last one (11th-13th cent. A.D.) shows his *Ādi-Varāha* incarnation.—M.C.

55. Bhuyan, G.N. :—*A Survey of the Ahom Sculptures.*

JARS, XXII, 1974, pp. 40-48.

Describes in detail the sculptures of Assam belonging to Ahom period which have been utilized in later 17th and with century temples. The sculptures depict Vaiṣṇava, Śaiva and Śaktā divinities, and sometimes are important from the view-point of iconographic peculiarities and local ethnic physiognomy.—S.P.S.

56. Billarey, R.K. :—*Rock Shelter Painting at Bilā.*

JAIH, VII, Pts. 1-2, 1973-74, pp. 175-178.

Large number of caves and rock shelters in Central India are decorated with drawings upon the walls and ceiling. The paintings are of different shades and colours and depict quite a large variety of subjects, viz., hunting, fishing, fighting and dancing. Many of the human and animal figures are full of life and action; and many of the scenes are associated with hunting culture of the stone age. A systematic study of the rock paintings are quite useful to review the human progress through the ages.—S.K.M.

57. Chhabra, B.Ch. :—*Elephant in Indian Art.*

JIH, LI, Pt. 3, 1973, pp. 485-90.

Elephant is an emblem of India *par excellence*. Out of the numerous stone seals and amulets found at Harappan sites, quite

a good number has the figure of an elephant, next to that of the bull. A partly preserved skeleton of an elephant and a large fragment of a tusk, and a well executed copper statuette of an elephant were among the Harappan antiquities. Chanhudaro site yielded a terracotta toy elephant. In the Vedic age, which was more or less contemporaneous with the Harappan culture, elephant was seen in the clouds as a flying elephant, *Airāvata*, the vehicle of the Rain-God Indra. He was termed *hasti-mṛga*, 'animal with a limb (trunk) serving as hand'. Later on, *hasti* became the substantive denoting the elephant. The original name of Hastināpura, the capital of the Kauravas and Pāṇḍavas was Hastināgapura.

After the Harappan period there is a big gap in history. In the *Rāmāyaṇa*, names of certain elephants are mentioned. There were regular treatises, like *Hastyāyurveda*, *Gaja-parīkṣā*, *Gaja-cikitsā*, etc., on elephant lore. On certain punch-marked coins and certain types of seals the effigy of the elephant is depicted. Chandragupta Maurya presented some war elephants to Seleukus Nikator after the conflict which ended in marital alliance.

India was the first to employ elephants in her four-fold army for warfare. From India the Persians learnt the science, and from them, the Greeks. Brāhminism, Buddhism and Jainism vied with one another in bringing the elephant to the forefront. The episodes of *Gajendra-mokṣa* and *Gajāsūravadhā* found artistic expression in sculpture in Gupta period.—S.R.

58. Chhabra, B.Ch. :—*Patronage of Arts in Ancient India*.

VII, XII, Nos. 1-2, 1974, pp. 68-72.

Indian tradition recognises 64 arts which can be classified in five Fine Arts—Music, poetry, architecture, sculpture and painting. All these Fine Arts were at their zenith in India during the Golden Age of its history, i.e., the Gupta period.

Beginning from pre-history, we have the beautiful animal figures carved on various seals from Harappan sites along with some five bronze and stone figurines.

During the historic times, Rudradāman's inscription of Junagadh speaks of a beautiful reservoir, Sudarśana, constructed by Chandragupta Maurya, greatly improved and bedecked with sluices by Aśoka and when damaged, repaired by the Śaka ruler himself. Further damage to it received the attention of Skandagupta in the 5th century.

Another monument of Chandragupta Maurya is his palace at Pāṭiliputra (Patna) surviving in stamps of 80 stone pillars. Numerous stone monuments of Aśoka's time are found all over India.

After the Mauryas, the Śuṅgas, Āndhras, Kuṣāṇas and the Guptas were great patrons of arts, and public patronage continued side by side. Patronage of arts continued from 4th cent. B.C. to 12th cent. A.D. after which it received a set-back owing to political degeneration.—S.R.

59. Choudhury, P.C. :—*Archaeological Ruins of Pingaleśvara Temple.*

JARS, XXII, 1974, pp. 49-51.

The ruins of the temple of Pingaleśvara lie in the village Pingaleśvara, at a distance of 27 miles from Gauhati on the North Trunk Road. This temple of Pingala, one of the eleven *Rudras* was built by Ahom ruler Suhungmung Dihingia Rājā in his 42nd regnal year i.e. Śaka 1461. The temple, as is shown by broken pieces of stones and the *kalaśa* was with ridges on the *śikhara* and thus resembled the existing temples of Orissa. Some sculptural pieces have also been found which have been identified and it appears that the temple was a great centre of Tāntrika-Buddhism (*Sahajayāna*) with influences of Vaiṣṇavism as preached by Śaṅkaradeva. It seems that Buddhist monuments were added to the temple as is evident by the predominance of varied erotic sculptures. From the grant of land to the temple idol by Śiva Sinha in śaka 1661, it appears that it was constructed in as late as śaka 1461, it is not improbable that some of the sculptures belonged to earlier period when Tāntrik Buddhism flourished under the patronage of Pāla rulers of Kāmarūpa.—D.B.S.

60. Choudhury, P.C. :—*Inscription on a Deopāni Viṣṇu Image From Assam.*

VIJ, XIII, Nos. 1-2, 1974, pp. 73-75.

See Under Sec. IV.

61. Choudhury, R.D. :—*A Note on Dating of Two Images.*

JARS, XXII, 1974, pp. 32-34.

The Assam State Museum, Gauhati, possesses two important metallic images, one of *Viṣṇu* and the other of *Mahiśāsura-mardīnī*. The first image in bronze was discovered in the ruins of an ancient temple near Dibrugarh. It shows four-handed *Viṣṇu* standing erect, with hands in *tribhaṅga* bent at elbow and wrists joints crowned with *kirita* and

makara mudrās. It has been identified by Dikshit with *Viṣṇu*. But in the absence of the characteristic *āyudhas* of *Viṣṇu* and the *Vāhana* it is a little difficult to give any judgement. It probably was constructed in late pre-Ahom period, i.e., 11-12th century. The second image in brass from Tinsukia depicts *Mahiśāsūramardīnī* with three eyes and ten hands, standing on her *vāhana* lion in *tribhaṅga* pose with *asura* with whom she fights. Some writers have placed the image in 12th century A.D. but there is some evidence to show that the image was built in 18th century A.D.—D.B.S.

62. Darian, Steven :—*The Ganges in Indian Art*.

EW, XXIII, Nos. 3-4, 1973, pp. 307-26.

The origin of the Gaṅgā and its course from Gomukh to the Bay of Bengal is traced. The meaning of the river Gaṅgā is analysed on the basis of early literature. The scene of Gaṅgā descent is carved beautifully on the rocks of Māmallapuram. Emergence of the Gaṅgā theme and her association with Varuṇa are also discussed in the article.

The *makara* plays a part in the study of various characteristics of the Gaṅgā image. The author deals with the image of Gaṅgā in the Gupta period in the Mathurā school of art. Many fine examples of the river goddess are described in this context. The medieval icons of the Gaṅgā are also dealt with. The author also discusses the spread and decline of the theme throughout India. The figure of Gaṅgā on coins, paintings and terracottas, etc. is also elaborated. A few illustrations, have been described in this context.—S.B.S.

63. Deo, S.B. :—*A Sealing in Honour of King Candra (?)*

JNSI, XXXV, 1973, pp. 155-58.

A sealing from Paunar (Wardha dist., Maharashtra) reads *Namo Śriye (Śriyaiḥ) Candrasya* in 5th century Brāhmī akin to the Guptan. The author tentatively assigns the sealing to Prabhāvatī Guptā or to her period, and surmises that she might have employed it to display her regard for her father Candragupta II (cf. *Samagracandra-sadṛśīṇi vak-trāśriyam* in the Mehrauli Pillar Inscription of Candra).—M.C.

64. Desai, Chaitanya :—*Saṅgīta ke Udgama Tathā Vikāsa ke Citra, Śilpa Tathā Sāhitya meṁ Upalabdhi. (Presentation of the Origin and Evolution of Music in Painting, Art and Literature). (in Hindi).*

KSK, III, Pt. 3, 1974, pp. 10-12.

A popular discussion on the glimpses of musical elements from the Sanskrit literature. (Sāmukhya Collection, Patna, Bihar, India).
The Sanskrit literature. (Sāmukhya Collection, Patna, Bihar, India).

Abhinavagupta, etc.), from the early Sumerian and Indus seals and potteries, and from the painting of Ajanta, the Gandhāra art, and Borobudur sculptures.—M.C.

65. Devakar, V.L. & Shah, U.P. :—*Some Paintings from Kutch in the Baroda Museum.*

MBB, XXIII, 1971, pp. 85-88.

Describes five Jaina paintings from Kutch belonging to the reign of Rao Lakhpat and his successor, Rao Godji II, and dating roughly from the latter half of the 18th century A.D.—M.C.

66. Dhaky, M.A. :—*The Gothic in Indian Temple Architecture.*

EW, XXIV, Nos. 1-2, 1974, pp. 137-40.

Of all the mediaeval Indian styles of art, the later Karṇāṭa style really displays a conception of ornamentation which in motive and feeling, technique and application, approaches the "Decorated Gothic". The instances are however very few, e.g., (1) The Kaṭṭeśvara temple (c.1048 A.D.) at Hirehaḍagali in the Kuntala country of the time of Cālukya Somēśvara I Āhavamalla, reminding one in some of its characteristics of the Tudor Gothic churches, or the Wells Cathedral (1360 A.D.) in England; (2) the door-jamb decoration of the Kallēśvara temple (c.1071 A.D.) at Huvināhaḍagali invoking the memory of the famous West Portals of Chartres Cathedral (c. 1145-55); and (3) the illustration of the vine entwining a corner colonnet on the wall of the Hoysala Amṛtēśvara temple (1196 A.D.) conjuring up a similar pattern and manner in the Gothic tradition. The first two examples are contemporaneous with the Romanic, rather than the Gothic.—M.C.

67. Dhavalikar, M.K. :—*Evolution of the Buddhist Rock-Cut Shrines of Western India.*

JASB, 45-46, 1970-71, pp. 50-61.

Discusses the development of the Buddhist rock-cut temples of Western India. The development of the Hinayāna cave temples has been fully discussed by several art historians, but the chronology of Mahāyāna rock-cut shrines has not been adequately dealt with. It is generally presumed that the art activity of the Hinayāna Buddhist came to an abrupt end in the 2nd cent. A.D. and the work was started again in the last quarter of the 5th cent. A.D. under the patronage of Vākāṭaka monarch Hariṣeṇa. The gap of three centuries which intervened the abrupt end of Hinayāna art activity and the evolution of Mahāyāna art activity can be filled up if one turns his

attention to some lesser known late Hīnayāna caves in Western India which incidently also furnishes enough material for study of the evolution of rock-cut Buddhist shrines from Hīnayāna to Mahāyāna. The author discusses architectural pattern of some such caves found at Junnar, Karad, Kanhei, Kuda Shelarwodi, and Mahad, which are all Hīnayāna shrines but these have a vital bearing on the development of Mahāyāna shrines. The author observes how the typical Māhāyāna plan of shrine-cum-vihār evolved from lesser known rock-cut shrines of the Hīnayāna Buddhist.—D.B.S.

68. Dobbins, K. Walton ;—*Gandharan Art from Stratified Excavations.*

EW, XXIII, Pts. 3-4, 1973, pp. 279-94.

See Under Sec. I.

69. Doshi, Saryu :—*An Illustrated Manuscript from Aurangabad Dated 1650 A.D.*

LK, No. 15, 1972, pp. 19-28.

Discusses the paintings on an illustrated MS. recently found in a Śvetāmbara temple, Udaipur. It is a compendium of five treatises, viz., (i) the *Rasa-mañjarī* (*Nāyaka-nāyikā-bheda*) by one Daria Khan (A.D. 1650); (2) the *Śṛṅgāramañjarī* by one Mālava Brahmin Giridhara Purohita (A.D. 1632); (3) the *Aṣṭakālā* (alias *Rasamañjarī*) by one Paṭhāṇa; (4) the *Śrī Nayanā-Duhā*, and a description of different aspects of romantic love by one Ahmad; and (5) the *Rativinoda* by one Kavi Sakala Koka. The text of only No. 1 contains illustrations of some *nāyakas* (the *śaṭha*, etc.) and *nāyikās* (the *parakīyā-praudhā*, *vidagdhakriyā*, *prathama-samāgama*, *madhyama*, *svādhinapatikā*, etc.). The paintings belong to the Rājasthānī-Deccanī school and share many features with a series of *Rāgamālā* paintings and folios of a related *Gītagovinda* set.—M.C.

70. Dumarcay, J. :—*Eléments pour une Historie Architecturale du Borobudur* (*Elements for an Architectural History of Borobudur*). (in French).

BEFEO, LX, 1973, pp. 105-09.

The author indicates the recent photometric discovery under the aegis of UNESCO which establishes total symmetry of North and South faces of the monument of Borobudur of which W. Macdonald earlier

referred to as lacking in symmetry. The article is amply illustrated.—N.D.G.

71. Dwivedi, Reva Prasada :—*Kālidāsa Sāhitye Citrakalā (Citrkalā in The Works of Kālidāsa). (in Sanskrit).*

Sag., XIII, No. IV, 1974, pp. 359-70,

Discusses various aspects of the art of painting which is mentioned variously in the different works of Kālidāsa. The names of *citra*, and *ālekhyā* find mention in *Raghuvamśa* (II), *Kumāra-sambhava* (III. 42), *Vikramorvaśīyam* (II. 10) and *Meghedūta*. The peculiarities of a particular painting has been described in *Abhijñāna-Śākuntalam* (V. 14-16). The effect of a painting has also not been overlooked (Abh. VI. 20). Lastly, the instruments used in the painting have also been discussed in his works by the great poet.—P.G.

72. Ebeling, Klaus :—*Confusing Iconographies in Rajput Rāgamālās.*

MBB, XXIII, 1971, pp. 35-70.

Aims at investigating, after a general statement on the tradition of *Rāgamālā* painting, the more confusing and diversified iconographies and names in this tradition. For example, a lone ascetic, seated in the wilderness, with a rosary in hand, is on different paintings alternately labelled *Kāmod*, *Deva-Gāndhār*, *Set Malār*, *Mallār*, *Gor Malār*, *Baṅgāl* and *Kalyāṇ*. Are all these names correct, wrong, interchangeable, or their pictorial versions indistinguishable? Again, if the swing is the central motif in *Hindol*, what is the common factor or idea in *Sāraṅg*? Such and other similar questions are answered. The treatment is quite exhaustive, and 44 illustrations have been added.—M.C.

73. Fischer, Klaus :—*Flat Ceilings and Radial Vaults in Jaina Temples : Images of Heaven.*

Br. V., XXXVIII, 1974, pp. 32-43.

Briefly reviews how Indian builders made use of three basic and different modes of construction, i.e., flat ceilings, dome-like corbelled structures, and true radial vaults to symbolize the image of heaven in the superstructure of Jaina temples. Technically and artistically there are four main solutions to cover square rooms to evoke heavenliness : (1) simply horizontally thrown stone beams with symbolical paintings or relief sculptures; (2) a cavity formed by hollow spaces in a ceiling or by diminishing squares with or without additional decoration; (3) a dome-like structure of overlapping stone-circles enriched by

allegorical figures; and (4) tunnels and cupolas in the so-called true vaulting technique. Various Jaina temples, e.g., those at Mt. Abu, Tiruparutti Kunṛam, etc., in all these styles have been exemplified and discussed briefly.—M.C.

74. Gatne, L.K. :—*Rock Cut Temples in Maharashtra.*

Ori. B., I, 1972, pp. 9-15.

Rock-cut temples or places of worship are a speciality in India and more than nine-tenths of them are situated in Maharashtra. They may well be divided into the following six main divisions :

(1) Bombay group, viz., Kanheri, Gharapuri, Jogeśvarī Maṇḍapeśvara, etc. (2) Poona group, e.g., Karla, Kondane, Bedsa-Bhaja, Junnar, etc.; (3) Nasik group, e.g., Ankai-Tankai, Chamar, etc.; (4) Ajanta-Ellora group, e.g., Ajanta, Ellora, Aurangabad, Patan, Pitalkhora, etc.; (5) Badami group, e.g., Karad, Kundal, Lohari, etc.; and (6) Koṅkaṇa group, e.g., Karsambale, Kude, Khed, etc.—M.C.

75. Ghosh, B.K. :—*A Note on Jainteśvari (Jayanteśvarī).*

JAIH. VII, Pts. 1-2, 1973-74, pp. 185-93.

The Burī Gosāini goddess (i.e., the Jainteśvarī image as locally called in the Sibsagar District), about 5 to 6 inches in height and 2 to 3 inches in breadth, is a jewel of pale red colour. It is kept in a gold case in silver casket which has never been opened to public. However, a duplicate image of Mahisamardinī Durgā was made of *Aṣṭa-dhātu*. It was formerly at the capital of Gaghaoṇ. Sanātana Śarmā was the first priest to come from Jaintia. He received some grant written on copper plate, from the Ahom King.

Burī Gosāini was taken out with the Rājā, when he went on tour. According to tradition, during the reign of Rudrasimha from Jaintia to worship the goddess. Jainteśvari was not taken to Rangpur at any time. The Chief temple at Gaṛhgaon where Jainteśvari was located, was known as Bara Pūjāghar Dol. Sonātana's son and successors became the priests of the deity. They came with all the members of their family by the land route to Gauhati and then by boat to the Sibsagar District. No other Brāhmaṇa family came with them from Jaintia.—S.K.M.

76. Gobl, Robert :—*Beitrage zur Ikonographie der Kusankönige II. Eine weitere Medaillonapplike von Huviska (Contributions to the Iconography of Kuṣāṇa kings. II Another Medalapplique of Huviṣka).* (in German).

CAJ, XVI, No.3, 1972, pp. 178-80.

In CAJ, Vol. 8/2 (June 1963) the author had introduced the only medalapplique of the Kuṣāṇa king Huviṣka. According to him the same belongs to the "Phalera" class. He came to learn of another in the tables of E. Thomas, Indian Antiquities in London, the natural size picture of which is given in this issue. It is 58 mm. in diameter on which mainly the image of the king riding an elephant with sword in one hand and the spike in another is drawn. Details are given in an elaborate way. It is supposed to be of 3rd century, depicting the king Huviṣka.—P. Goswami

77. Goetz, Hermann :—*An Unfinished Early Indian Temple at Petra, Transjordania.*

EW, XXIV, Nos. 3-4, 1974, pp. 245-48.

Deals with an unfinished temple in the desert valley of Petra in Transjordania, ancient capital of the Nabataean Arabs. He tries to foresee them as Indian prototype of temples with flat roof-design prevalent during the Gupta period. These temples may belong to the faith of Buddhism, Jainism or even Hinduism. The masons might have been Indians brought from the continent for the purpose. The rock-cut shrine is compared with that of *Kālikā Mātā* temple at Chitorgarh, Jain temple No. 3 at Deogarh and Sāñchī Temple No. 17. Actually the ruin at Petra reveals a much more highly developed stone type well known in India. A few hypotheses for the origin of the temple are also traced in the article.—S.B.S.

78. Gokhale, Balkrishna G. :—*Animal Symbolism in Early Buddhist Literature and Art.*

EW, XXIV, Nos. 1-2, 1974, pp. 111-20.

The animals most frequently occurring in similes and metaphors in early Buddhist literature are the lion, the elephant, the horse, the bull and the monkey. In the Aśokan, Śuṅga and Sātavāhana art these animals are also conspicuous as symbolical and decorative motifs. The paper examines : (a) what is the rationale, if any, of the Early

Buddhist preoccupation with such animal symbolism; and (b) is it possible to interpret it satisfactorily and meaningfully as an integral part of the thoughtworld of Early Buddhism? The lion symbolized aspects of the Buddha's personality and preaching. The horse was used as a symbol of the Bodhisattva's Great Departure in search of *Nibbāṇa*; while the bull signified the pre-eminent position of the Buddha among the teachers of his age. The 'White Elephant' at Dhauli, and the like, display Aśhoka's power and majesty, as well as his devotion to Buddhism. This politico-religious policy was meant to extol his image as *Cakkavatti dhammiko dhammarāja*, and identify his rule in its moral basis and values with the *Dhamma* of the Buddha.—M.C.

79. Gorakshkar, Sadashiv :—*Buddhist Art of Kurkihar*.

O.B., II, 1972, pp. 11-13.

Kurkihar (16 miles from Gayā, Bihar) has yielded a rich hoard of more than 200 bronze images and has thus added a new dimension to Buddhist studies, more particularly to the history of the Pāla art between the 8th and 12th centuries. Over a hundred of them are inscribed, of which at least eight make specific references to the reigns of Devapāla, Rājyapāla, Mahīpāla and Vigrahapāla III. Hiuen Tsang's *Kukkuṭa-pāda-giri* was, therefore, a very important Buddhist centre. Apart from Buddhist images, Kurkihar has also preserved some Hindu deities of the Pāla period, e.g., Balarāma, Umā-Maheśvara and Sūrya. A close connection between Kurkihar and Kāñcīpuram during this period deserves careful notice.—M.C.

80. Gorakshkar, S. :—*A Bronze Shrine of Viṣṇu in the Freer Gallery of Art, Washington (D.C.)*.

LK, No. 15, 1972, pp. 29-33.

Describes a unique bronze image of Viṣṇu from Orissa. It shows the achievement of the Orissan artist in creating a harmonious balance between the sculpture and the architecture. Like any Orissan temple, the bronze may be divided along its vertical axis into four distinct parts (*pīṭha*, *bāḍa*, *śikhara* and *kalaśa*), besides the *garbhagrha*. Iconographically, the god may be identified (on the basis of the *Agnipurāṇa* and the *Rūpamaṇḍana*) with Śrīdhara, one of the 24 forms of Viṣṇu under the Pāñcarātra system. The deity stands in *Samapada-sthānaka*, wearing *dhoti*, *kīrtimukha*, *vanamālā*, *ekāvalī*, *patra-kunḍalas*, *karaṇḍa mukuṭa*, etc., and is flanked by Śrī and Puṣṭi. The bronze is almost a replica of the *jagamohna* or *bhadra deul*, and belongs to c. 13th century. It is compared here with four other sculptural pieces.—M.C.

81. Griswold, A.B. :—*Notes on the Art of Siam, No. 8, Three Inscribed Sukhodayan Images in the Bo Tree Monastery.*

AA, XXXVI, Nos. 1-2, 1974, pp. 65-74.

See Under Sec. VII.

82. Griswold, A.B. :—*Sculpture from Thailand at Asia House.*

OA, XIX, No. 1, 1973, pp. 105-9.

Contains some critical observations and comments on the sculptural pieces from Thailand displayed in the exhibition at the Asia House Gallery, New York, in 1972. There are in all 94 pieces, dating from the 7th century onwards, marked by variety and richness. The 'richness' is provided by the major works, and the 'variety' by the minor ones. The *Dvārāvati* style is represented by 24 pieces ranging in date from the 10th to the 12th century. There are five lovely terracottas also. Seven pieces display the Śrīvijaya style and there are 12 examples each of Khmer and Thai sculptures. About half of the objects in the exhibition are representations of the Buddha, or fragments of them; and are for the most part associated with the Theravāda, though a few belong to the Mahāyāna school. The sculptors are all anonymous but their works are wonderfully realistic.—M.C.

83. Handa, Devendra and Agrawal, Govind :—*A New Jaina Sarasvatī from Rajasthan.*

EW, XXIII, Nos. 1-2, 1973, pp. 169-70.

A beautiful image of Jaina Sarasvatī, carved in white Makrana marble, has been found in the Digambara Jaina temple of Ladnun in district Nagaur, Rajasthan. The four-armed goddess is standing on a lotus pedestal in the *tribhaṅga* pose with *Vidyādhara*s on her either side. The lotus-pedestal records an inscription stating that in A.D. 1162, one Āśādevī, the wife of Vasudeva (a rich devotee of the preceptor Śrī Anantakīrti) bowed to Sarasvatī along with all her family in the prosperous Māthura-*saṅgha*.—M.C.

84. Hussain, S. :—*A Terracotta Head from Mahāsthān.*

JAIH, Pts. 1-2, 1973-74, pp. 175-178, pp. 179-184.

Mahāsthān (or Mahāthāṅgaḍh) is situated in the Bogra District of Bāṅglādeśa. It has been identified as Puṇḍravardhana (or Puṇḍra-nagara) *bhukti* of North Bengal and once it was the provincial

headquarters of the Mauryas, Śūṅgas, Guptas and others. Mahāsthān, Pāhāḍpur, Bāṅgaḍh, Maināmatī, Tāmralipti have yielded many terracottas. They are mostly the specimens of folk art. The present Mahāsthān head has close affinity with the standing image of the Buddha from Rajashahi.—S.K.M.

85. Iyer, S. Venkitasubramonia :—*A Rare Sculpture of Viṣṇu.*

JKS, I, Nos. 2 and 3, 1974, pp. 177-80.

A rare form of Viṣṇu represented in a pillar in the Śrīpadmanābhasvāmi temple in Trivandrum is dealt with here.

This figure standing on a lotus pedestal holds the conch and disc in the upper arms, and the two lower arms together in their spread out palms hold a two-armed beautiful female figure sitting in *padmāsana* and holding with her two hands a pot. This form is indentified to be the deity of Āvahantī given in the *Śilparatna* of Śrīkumāra and; on the strength of a statement in the *Prapañcasārasārasaṅgraha* of Gīrvāṇendrasarasvati, as expounded by Vidyāraṇya in his *Vāñchākalpalatā*. It is pointed out that this form is a development in Vaiṣṇava iconography in the late medieval period and the deity represented may be called 'Śrīkara' in contrast with 'Śrīdhara'.—Author.

86. Iyer, S. Venkitasubramonia :—*Svāti Tirunāl's patronage of Arts and Letters.*

JKS, I, No. 4, 1974, pp. 477-93.

Svāti Tirunāl Mahārāja of Travancore was a great patron of fine arts and literature. Many celebrities like Meruswami, the great master of Karnatic and Hindustani systems of music, Subbukutti Ayya, the expert Veena player, Vadivelu, the renowned choreographer and Violinist, Kannayya Bhāgavatra, the disciple of Tyāgarāja, Shatkala Govinda Marar, the unexcelled musician, and a host of others from all parts of India got his munificent patronage. Dance was highly patronised. There was in the court even a dancing troupe from North India. Numerous painters were generously encouraged.

Svāti Tirunāl was responsible for making Trivandrum a great centre of ivory carving. Experiments in new architectural patterns were conducted in the construction of new palaces like Puthenmalika and Rangavilasam.

The patronage to literature was very liberal. Apart from encouraging the court-poets and honouring with gifts poets and scholars from

all parts of the country, the Maharaja got down Śaṅkaranātha Josyer, a renowned scholar from the court of Ranjit Singh of Punjab through the Governor-General Lord William Bentick and appointed him the Chief Judge.—Author.

87. Jamkhedkar, A.P. :—*Narrative Sculptures from Markandī.*

JOIB, XXIII, No. 3, 1974, pp. 202-08.

Discusses eleven sculptural panels in the Daśavatāra temple at Markandī (Chanda Dist., Nagpur), which portray the nine main incidents in the life of Rāma, and the last two depicting the final stage in the club-fight between Bhīma and Duryodhana. The physiognomical features, ornaments and dress, their delineation and the association of sculptures bring them nearer to the Central Indian tradition of the 12th century.—M.C.

88. Jayalakshmi, Salem S. :—*Musical Systems of Ancient Tamils.*

JTS, No. 6, 1974, pp. 44-50.

According to Plutarch (100 A.D.), of the three genera into which the musical scale is divided, only one was cultivated by the ancients; and in their treatises, no direction is given on the use of the diatonic genus or the chromatic, but of the enharmonic alone. But the ancient Tamil music has not only preserved all the three systems, but has also another, called the microtonal system (*caturappālai*). The writer has discussed the microtonal system, and taken into account such works as the *Nāṭya-Śāstra*, the *Śaṅgītaratnākara*, the *Tolkāppiyam*, the *Cūttiram* and the *Cilappatikāram*. Tamil music prescribes four main modes (*pālai*, *kuriñci*, *maruta*, and *neital yāes*) and four modulations or *jātis* (viz., *akam*, *puram*, *arukiya* and *perukiya*) of each mode—thus totalling sixteen main modes. It is surprising that the quarter-tone and micro-tone of *Vaṭṭappālai* and *caturappālai* music give immense beauty to the *rāgas* even while used in the chromatic order.—M.C.

89. Kala, S.C. :—*Winged Figures in Terracotta Art.*

JIH, LII, Pts. II & III, 1974, pp. 259-63.

The terracotta art emerged from the mythology and imagery of humble folks—the common man's art depicting contemporary life and beliefs.

One of the most interesting subject pictured on the terracotta plaques (2nd-1st cent. B.C.) is a winged human figure. Spooner

discovered from Basarh (Vaiśālī) excavations, a winged female figure standing on a lotus pedestal, with a lotus blossom and a bud on either side. She wears elaborate jewellery—earrings, bracelets, pearl strings, necklace, girdle, etc. Spooner and Zimmer suggest Mesopotemian influence on the schematic treatment of the wings, while Coomaraswamy comments that it may be due to Western Asiatic contacts.

About a dozen terracotta winged figures (2nd-1st cent. B.C.) were discovered from sites at Kauśāmbī, Lauriyā Nandangarh, Chandraketurgarh, Tāmulk, Balirājgarh, and Mūsānagar. The author then gives a detailed description of half a dozen fragments of plaques with winged figures in Allahabad Museum. He is uncertain whether the winged male associated with the peacock represents Skanda-Kārtikeya or is a deity of folk mythology, now forgotten.—S.R.

90. Khandalavala, Karl and Mittal, Jagdish :—*The Bhāgavata MSS from Palam and Isarda—A Consideration in Style.*

LK, XVI, 1974, pp. 28-32.

The *Kulāhdār Bhāgavata Purāṇa* series was extensive, and is now widely dispersed between museums and private collectors in India and abroad. On many illustrations of it, there are inscriptions, on the basis of which, it may be dated A.D. 1525-70. The inscription also negatives the ascription of its provenance to Mewar or Malwa.

Another later new incomplete *Bhāgavata Purāṇa* series dispersed in private collections in India and abroad, is aesthetically more attractive. Its miniatures cannot be separated in style from the *Caurapañcāśikā* group, though *kulāhdār* turban is absent. Despite differences of detail, this series was also painted by artists of this area possessing greater technical dexterity. This new *Bhāgavata* is more mature in its finishing, refined colours and expressive and vigorous drawings marked by lyrical charm, poetic imagery and carefree rhythmic vitality. Ornaments and architectural forms and their details evidence similar conventions both in this *Bhāgavata* and *Kulāhdār* series. On the whole, it represents the pre-Lodi style at its best.—S.R.

91. Krishna Deva :—*A Comparative Study of the Regional Styles of Architecture in North India.*

IMB, VI, No. 1, 1971, pp. 19-27.

The regional tendencies in architecture appeared in the 7th century, became established by the 9th and 10th centuries and attained full development during the 11th and 12th centuries. Among the temples

studied are : (1) the *Pratihāra* temples, e.g., those at Naresara (Gwalior) and Batesara (Morena), the Telī-kā-Mandir at Gwalior, the Navadurgā temple at Jagesvar (Almora), Sūrya temples at Mankheda and Umri (Tikamgarh), etc.; (2) the *Kalacuri* temples, e.g., Śiva temples at Nohta (Damoh) and Chandrehi (Sidhi); another group at Amarkantak (Shahdol), the Chausaṭh-Yoginī temple at Bheraghat (Jabalpur), the Virāṭeśvara temple (Sohagpur), etc.; (3) the *Kacchapaghāṭa* temples at Surwaya (Shivapuri) and Suhania (Morena), the Sāsa-Bahu temple (Gwalior), etc.; (4) the *Paramāra* temples at Un (W. Nimar); the Udayeśvara temple (Vidiśā), the Siddheśvara temple at Nemawar, etc.; (5) the *Chandella* temples, e.g., Lakṣmaṇa, Pārśvanātha, Viśvanātha, Kaṇḍariya Mahādeva, Vāmana, Ādinātha, Chaturbhuja temples, etc.; and (6) *Orissan* temples, e.g., the Parameśvara, Vaitāl, Mukteśvara, Rājārānī, Liṅgarāja, Bhuvaneśvara and Koṇārak temples.—M.C.

92. Lal, B.B. :—*Preservation of Mural Paintings*.

AI, No. 22, 1966, pp. 83-101.

The main constituents which comprise a painting are the 'carrier', the 'ground', the pigment and the binding medium. Portable paintings can be preserved in the museums under carefully controlled conditions of temperature and relative humidity.

Stagnant humid air breeds insects and algae thus damaging many paintings. Some environmental, chemical and other measures are suggested here for preserving the murals on ancient monuments. The murals in Fatehpur Sikri, Agra, Chandrapur, Bijapur, Bagh caves, Badami caves, Ajanta caves, Allahabad, etc., have suffered damage of one sort or the other.—S.R.

93. Lokesh Chandra :—*The Buddhist Temples of Eastern Siberia*.

SPP, XII, No. 1, 1972, pp. 36-43.

Beyond the Lake Baikal, in the heart of Eastern Siberia, lie the fabled lands of the Buryats and the Chita Autonomous Region. They are indeed the dreamland of a Buddhologist with their richly endowed monasteries, studded with icons of rare charm, resplendent with silken scrolls of *thaṅkas* and stacked with xylographs and manuscripts of historic value—preserved by the savant lamas under the guidance of the Ecclesiastical Dept. of the Govt. of USSR.

The author's visit to the place in 1967 is narrated in a popular style with remarks on some of the monasteries and manuscripts.—M.C.

94. Lowry, J. :—*Tibet, Nepal or China ?*

OA, XIX, No. III, 1973, pp. 306-14.

See Under Sec. VII.

95. Mankodi, Kirit :—*Iconographical Notes.*

PPB, II, No. 2, 1974, pp. 58-62.

Discusses in detail the iconography of Viṣṇu collected from Ashapuri in Rausin Dist. (M.P.), and Cāmuṇḍā collected from Hīṅgalasgarh in Mandsaur Dist. (M.P.), the later datable to circa 9th cent. A.D., together with their illustrations.—D.B.S.

96. Mate, M.S. :—*Dvāra-Śākhā—A Study in Evolution.*

EW, XXIV, Nos. 1-2, 1974, pp. 127-36.

The door frame (*dvāraśākhā*) came to be one of the most outstanding decorative elements of the Hindu-Jaina temples of the Early Mediaeval period. The following temples are taken up for a study of its evolution : (1) the *Daśavatāra* temple (c. 6th cent. A.D.) at Deogarh (M.P.), (2) Temple Number One (11th cent. A.D.) at Balsane (Mahārāṣṭra), (3) Cave No. 6 (c. 450-475 A.D.) at Ajantā, and (4) Temple No. 11 (9th-10th century) at Aihole (Mysore). These *dvāraśākhās*, show *mithunas*, *gandharvas*, dwarfs, *pūrṇakalāśa*, *Kīrtimukhas*, *Yakṣas* and *yakṣīs*, *vyālas* and elephants, *kumbha* and *makaras*, Gaṅgā-Yamunā, festoons and scrolls, etc. Texts on architecture finalized in the 9th-10th centuries give detailed instructions in regard to door frames. Apart from laying down what type of *Śākhā* should be used for which structure, they give complete descriptions of, and a comprehensive terminology for, all their components, mentioning *śākhās* with three, five or even seven frames.—M.C.

97. McCallum, Donald F. :—*The Ninnaji Amida Triad and the Orthodox Style.*

AA, XXXVI, No. 3, 1974, pp. 29-41.

Few monuments of Heian sculpture have evoked so much controversy as the Ninnaji Amida Triad (Kyoto, Japan). In addition to its aesthetic merit and the interest of its historical situation, this monument is an extremely important exemplification of the conservative 'orthodox' style of Heian Buddhist sculpture. The paper gives a detailed analysis of the historical, iconographical, technical and stylistic

issues connected with it ; and surveys the evolution of the orthodox style from the eighth through the tenth century in order to place the triad in its proper historical milieu. The survey is also helpful in clarifying the nature of certain important stylistic developments in Heian sculpture.—M.C.

98. McCallum, Donald F. :—*Heian Sculpture at the Tokyo National Museum*.

AA, XXXV, No. 3, 1973, pp. 278-301.

Few eras in the history of Buddhist sculpture can equal the Heian period (794-1185 A.D.) for stylistic variety and complexity, quantity of monuments and, what is most important, the generally high quality of production. The Tokyo National Museum's exhibition in 1971 of the sculptures of this period and its catalogues have been the basis of this study here. Of the total 76 monuments in the show, 38 were attributed to the ninth and tenth centuries, and 38 to the eleventh and twelfth centuries. As a further subdivision, 12 images were placed in the ninth century, 13 in the ninth-tenth, and a further 13 in the tenth century. The second group is, of course, the most controversial and has been accordingly considered. Many representative specimens are also studied here, the most impressive being the Shōjō-ji Yakushi Triad (No. 10). The author finally attempts a general assessment of the tenth century Buddhist sculptures characterized by retrospective, exaggerated and mannerist elements.—M.C.

99. Meister, Michael W. :—*A Note on the Superstructure of the Maṛhiā Temple*.

AA, XXXVI, Nos. 1-2, 1974, pp. 81-88.

The author reinterprets the architecture of the Maṛhiā Gupta temple in the light of an article on the same by Pramod Chandra. The Maṛhiā superstructure, according to the author is a rudimentary attempt to adapt one form of wood-brick structure to the necessities of the stone cell, but one not attempting to be a tower of any sort, and which neither anticipates either the pyramidal tower at Bodh Gaya or Aihole, temple (No. 10), nor the developed Śikhara of the nāgara type. The author further discusses the various parts of the roof such as *kapota*, *antarapatra*, *Chāḍya*, *kati*, etc. and compares it with that of Sāñchī, Tigowa and Sirpur temples and concludes that Maṛhiā temple is not a transition from a flat roofed to a towered form but rather a rudimentary attempt to adapt to stone, a conception already developed from shrines in wood.—S.B.S.

100. Mishra, Ramashankar :—*Bhāratīya Saṅgīta evaṁ Sanskr̥ta*.
(*Indian Music and Sanskrit*). (in Hindi).

KSK, III, No. 3, 1974, pp. 50-53.

The science and art of music are reflected in the Sanskrit literature from the earliest times in India. Glimpses of it can be had from the Vedic literature and through the works of many other Sanskrit scholars, e.g., Nandikeśvara, Nārada, Bharata, Dattila, Kohala, Yāṣṭika, Āṇjaneya, Śārdūla, Rāhula, Maṭaṅga, Sudhākalaśa, Abhinavagupta, Jayadeva, Nānyadeva, Jagadekamalla, Śāradātanaya, Haripāla, Śārngadeva, Pārśvadeva, Vidyāranya, Mahārāṇā Hammīra, Haripāla, Siṃhabhūpāla, etc. A study of Sanskrit literature is, therefore, essential for the understanding of classical Indian music.—M.C.

101. Misra, R.N. :—*The Grotesque Element in Indian Art*.

JIH, LII, Pts. II & III, 1974, pp. 251-58.

Among the *Śāstra*-recognized images of several types formulated by canonical iconography, corporate bodies of artists and different religions, there occurs a prominent motif—the *grotesque* which found expression in various phases of the evolution of Indian art. It expressed itself in poly-headed and multi-armed images or in composite figures with animal heads attached to anthropomorphic figures and *vice-versa*. The composite figure idea goes back to the Vedic age. In *R̥gveda*, we find reference to horse-headed *Dadhyañca*, three-headed *Viśvarūpa*, thousand-eyed *Bṛhaspati*, etc. *Atharvaveda* refers to *Gandharvas* in the form of animals. In *Brāhmaṇas* we find references to *Vāc* as double-headed, Indra as *aśva*, mention of man-tigers, etc. The epic and *Purāṇas*, too make mention of deformed male and female shapes. There are references to elephant-headed (*Gaṇeśa*), horse-headed, lion-headed, goose-headed gods and personages. This motif has a greater bearing in respect of lower or popular deities like *Yakṣas*, *Nāgas*, *Kinnaras*, *Māraputras*, etc.—S.R.

102. Montgomery, Edward & Baskaran, S.T. :—*The Armamalai Paintings*.

LK, XVI, 1974, pp. 22-27.

It has long been known that paintings existed at Armamalai. About half way up the sloping south face of this nearly barren hill, just west of the village Malayanebattu, is a large cave. Within the cave is a ruined brick temple consisting of three sanctums side by side. Also within the cave are the remains of two *dvārapālas* which once stood at the

entrance of the shrine. Other remains of some slabs, pillars, plinths, etc., suggest that the brick walls were faced with stone facade.

Remains of paintings are in three parts of the cave ; to the east of the shrine, to its west, and on the walls of it. In the east portion, a large area of the roof is fully covered with paintings in ochre, green and black colours; the details obscured by the smoke deposits. The patterns include small green circles on ochre background and ochre lotus buds and blossoms. In the western portion are six patches of comparatively well preserved paintings. The larger of the two largest patches depicts floral designs in circular motifs and parts of four circles. The other patch is a rectangular panel showing a lotus posed with lotus flowers and buds, and an ochre arc suggestive of elephants' trunk.

The Armamalai paintings have numerous similarities to other paintings executed in southern India and Deccan from about 7th to 9th centuries. The comparison of stylistic features, the study of Epigraphs and Carbon-14 test of the organic matter in the mud-bricks may help in arriving at the dates for the temple and paintings.—S.R.

103. Moran, Sherwood F. :—*The Death of Buddha, A Painting at Kōyasan.*

AA, XXXVI, Nos. 1-2, 1974, pp. 97-146.

See Under Sec. VII.

104. Mukerjee, Sandhya :—*Social Background of Ancient Indian Art.*

PPB, II, No. 2, 1974, pp. 34-42.

See Under Sec. XIV.

105. Mukhopadhyay, Samir K. :—*Terracottas from Bhīṭā.*

AA, XXXIV, No. 1, 1972, pp. 71-95.

A study of various terracottas from Bhīṭā belonging to the Mauryan, the Śuṅga, the Kuṣāṇa and the Gupta periods, depicting *Yakṣa-Yakṣiṇī* figures, Toy-carts, an *Abhijñāna-śakuntala* scene, Naigameṣa (both male and female), the princely figures, nude goddesses, votive tanks, *apsarās*, *Bodhisattvas*, heads with foreign ethnic features, busts, mother and child group, worshipper group, horse and elephant-rider groups, *gaṇa*-figures, *dampatis*, etc.—M.C.

106. Nagarch, B.L. :—*Yakṣas and Yakṣīs in Early Indian Art.*

PPB, II, No. 1, 1974, pp. 41-51.

The common characteristics of the extant *yakṣa* statues are : (1) colossal size, (2) rounded form, and (3) protuberant or pot-belly. They were associated with long life and wealth, and in the iconographic tradition they are found holding an *amṛtaghaṭa* with the right hand in the *abhaya-mudrā*. The noteworthy *yakṣa* images are from : Parkham and Baroda (Mathura), Noh (Bharatpur), Pawaya (Gwalior), Patna, Varanasi (Rajghat), Sopara (near Bombay), Vidiśā, Śīsupālagarh, and Ahicchatra (Raebareli). Interesting sculptures of *Yakṣīs* hail from Jhīng kā Nagalā (Mathura), Besnagar (Vidiśā) and Didarganj. The *Yakṣas* and *Yakṣīs* from Amarāvati, Pitalkhora, Bhārahut and Śāñchī are also discussed. The graceful *Śālabhañjikās* on the Mathurā and Bhārahut railing pillars, e.g., *Culakokā Devatā*, *Mahākokā Devatā* and *Sirimā Devatā*, deserve special mention. The shrines of the *Yakṣas* were called *Yakṣayāyatana* or *Yākṣabhavana*.—M.C.

107. Namadev, Shivakumar :—*Khājūrāho ki Advitīya Jaina Prati-māyeṇ (Unique Jaina Images from Khajurāho)*. (in Hindi).

Ane., XXVI, No. 6, 1974, pp. 235-36.

A popular account of the Jaina images in the temples of Pārśva-nātha, Ādinātha and Śāntinātha, in Khajurāho, built (along with other Hindu temples) between c. 950 A.D. and 1050 A.D. by the Candella kings. The Jaina Ghaṇṭai temple is in a dilapidated state, but the others mentioned above retain the grand old beauty with their various sculptures.—M.C.

108. Pahadiya, S.M. :—*Jaina Metal Images.*

QRHS, XIII, No. 3, 1973-74, pp. 153-56.

A brief survey of the Jaina metal images under the following heads : (1) Early images; (2) Images of the Gupta period (c. 4th cent. A.D.-c. 7th cent. A.D.); (3) Images of the early mediaeval and the mediaeval period (c. 8th cent. A.D.-c. 16th cent. A.D.); and (4) Technique of these images.—M.C.

109. Pant, Sushila :—*The Origin and Development of the Stūpa Architecture in India.*

JIH, LI, Pt. 3, 1973, pp. 471-78.

The custom of erecting a structure over the remains of the dead is referred to in the Vedic and Brahmanic literature. The significant

thing about the Buddhist *Stūpa* was that it was not simply conceived as a structure on the relics of the Tathāgata; it symbolised His presence as well.

Different theories regarding the origin of the *stūpa* have been offered. According to S.K. Saraswati, this hemispherical structure emerged out of the earthen funeral mounds (*śmaśāna*) under which, according to Vedic rituals, the ashes of the dead were buried. Since the time of Aśoka, tradition of constructing *stūpas* over the relics as well as without relics continued to prevail in the country. They began to be constructed over the belongings of the Tathāgata, or His disciples, or at a holy spot visited by him or the Tīrthaṅkaras. Probably non-relic *stūpas* originated from the socio-cultural and political needs of the times. They became the means of seeking submission and obedience by king of their royal authority, and also as a magic-mystic instrument for personal salvation and State welfare.

Stūpa architecture developed along with over-all prosperity. From mud and wood structure, it developed into brick and stone structure, and from a simple to a highly ornamented monument. Its hemispherical dome, called *Aṇḍa* or *Garbha* is nothing but a reproduction of the temple architecture. In *Chhāndogyaopanīṣad*, *Āmalaka* is called *Aṇḍa*. Similarly, railings were erected to protect the place from danger.—S R.

110. Raghavachary, K. :—*A Scene From the life of Lord Buddha From Nāgārjunakoṇḍa*.

JOIB, XXIII, No. 4, 1974, pp. 311-12.

The scene on a potsherd is identified by the author with the 'temptation of Buddha by Māra in order to disturb him from his meditation'.
—S.R.P.

111. Rahman, Mukhlesur :—*Three Mahīśamardini Images From Bangladesh*.

JASOB, XVIII, 3, 1973, pp. 151-72.

See Under Sec. VII.

112. Rahurkar, V.G. :—*Kālidāsa, eka Acchhe Sangīta Pārakhī (Kālidāsa as a Good Critic of Music). (in Hindi)*.

JUP, No. 39, 1949-1974, pp. 69-74.

Besides a renowned dramatist, Kālidāsa was a good critic of music because he has used many technical terms of music, as *nāda*,
CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar.

svara, *mūrchanā*, *grāma*, *tāla*, *laya* etc. with great aptness in the practical sense. Some references of various musical instruments show his skill and knowledge of classical and folk music.—K.C.V.

113. Ramachandran, N.S. :—*Veṅkaṭamakhī and the Rāga System*.

SN, April-June, 1973, pp. 24-29.

Dwells on some basic aspects of Veṅkaṭamakhī's contribution to Indian music. Among the theorists of the South, Veṅkaṭamakhī (author of the *Chaturdaṇḍī-prakāśikā*, 1660 A.D.) occupies a glorious place. This intellectual giant not only preserved the substance of Karṇāṭaka music but also set it firmly on its course of future expansion and development on a scale which can only be described as epoch-making. The special merit of his achievement is that its implication is not limited to Karṇāṭaka music alone, but it really comprises the full span of the music of India in general.

Veṅkaṭamakhī evolved the 72 *melakartā* system, the soundness of which cannot be challenged. His *Rāgalakṣaṇa*, again, has preserved for posterity the *rāgas* which came under his scrutiny. Even out of the basic scales, several such as *Kharaharapriyā*, *Harikambodhi*, *Cārukeśī*, *Bhavapriyā*, *Simhendra-madhyamam*, and *Ṣaṇmukhapriyā* became very popular with Sri Muttusvami Dikshitar (1775-1835) and Sri Tyagaraja (1767-1847) who had as many as five compositions in them.—M.C.

114. Rao, M. :—*Birla Museum : Some Selected Icons*.

PPB, II, No. 1, 1974, pp. 52-59.

The Birla Museum, Bhopal, has a large variety of ancient Indian sculptural pieces. The authoress here studies only two of them, viz., one *Nṛvarāha* image and an Umā-Maheśvara sculpture. The former is from Varāhkeḍī (Dist. Raisen, M.P.) and belongs to the 8th-9th century A.D. It is a fine piece of Mediaeval Malwa art and shows the same pose as that at Udayagiri. The four-armed *Varāha* wears the torque, wristlets, anklets, *Vaijayantīmālā* etc., and is flanked by the *Śaṅkha* and the *Cakra*. On his upper left hand is the smiling little *Prthivī*. The Umā-Maheśvara piece is from Ashapuri (Dist. Raisen, M.P.) and is undoubtedly a unique presentation, following neither the prescriptions of the *Viṣṇudharmottara* nor the *Rūpamaṇḍana*, but rather the *dhyāna* of the *Matsya Purāṇa*. Śiva is seated, in *lalitāsana*, with his right leg sitting on his left thigh and facing him in *sammukha* posture. His lower left hand is in *āṅgana* and the lower

right in the *abhaya-mudrā*. *Umā* holds a *darpaṇa* in a very graceful manner and the whole Paramāra composition is a 'poem in stone'.—M.C.

115. Rao, M. Rama :—*Temple Architecture*.

VUOJ, XVI, Pts. 1-2, 1973, pp. 71-84.

According to the writer, temple building movement in Āndhra was independent and indigenous, free from Northern and Southern influences.

The earliest Brahmanical monuments in Āndhra belong to the Ikṣvāku period (220-75 A.D.) Kumārshrine had the sanctum at one end and pillared corridor on the sides with a slanting roof. The Aṣṭabhuja temple had three sanctums with a *dhvaja-stambha* before one of them. The Puṣpabhadrasvāmī temple is an apsidal structure. Early Pallavas were also ardent temple builders. The Kapoteśvara temple originally a Buddhist *Caityagrha*, was converted into Śaiva shrine by the Pallavas.

The Buddhist sculptures adorning the *stūpas* of Āndhra at Amarāvati, Goli, etc., depict buildings of several varieties. One building (e.g., Draupadi Ratha) with a square base and four-sided roof is suggestive of *Kūtāgāra* of the Nagara order. A storeyed building having gables with human heads inside is suggestive of the *kapota* and *koṣṭhas* of structural temples similarly decorated.

The Ālampur Satyavolu and Mahānandī group of temples with curvilinear *vimāna* crowned with an *āmalakaśikhara* with a *śukanāsa* projecting in front are undoubtedly early Cālukyan in the main with local variations in plain and other details. All these temples are of the Southern type with *vimānas* of the storeyed type.

The mainiature rock-cut shrines at Pāpanāśam have their origin in Early Cālukyan times. Some of them are apsidal or of *gajaprṣṭha* type, some of *āgatasra* type, and some have stepped *vimānas* with four faced *nāgara śikharas*.

The Mukhalingeśvara, Bhuvaneśvara and Someśvara temples have niches or *koṣṭhas* in the side walls of the sanctum, and crowning *āmalaka śikharas*. *Vāstu* and epigraphs show that Kalinga had developed a peculiar style deserving classification with *Nāgara*, *Vesara* and *Draviḍa* orders.

Several experiments were also made in temple construction at Ghanapūr during the Kākatiya period. Vijayanagara monuments

exhibit a style of their own which was further developed by the Telugu Nayaka rulers of Madhurā and Taṅgavūr.—S.R.

116. Rao, S.R. :—*A Note on the Chronology of Early Cālukyan Temples.*

LK, No. 15, 1972, pp. 9-18.

The intensity of the religious fervour of the Early Cālukyan rulers can be partly judged by the numerous temples they built at Mahākūṭa, Aihole, Bādāmi and Paṭṭaḍakal, showing an architectural style of their own. The article embodies the new archaeological evidence obtained as a result of excavations conducted from 1968 onwards. The valuable stratigraphic and ceramic evidence from the Lāḍkhān-Gauḍar-Nāḍār-Nārāyaṇa complex and the Kuntī temple helps in solving the baffling problem of their chronology which was hitherto based on the inscription of Pulakeśin II (A.D. 634-35) in the Meguti temple, or their 'archaic appearance'. The excavations prove convincingly that the Gauḍar temple is the earliest structure built at Aihole, and the Kuntī is later than the Gauḍar and the Lāḍkhān. The Virūpākṣa temple complex is also discussed, and a note on a Sātavāhana brick temple is added.—M.C.

117. Saxena, Sushil Kumar :—*Aesthetics of Hindustani Music.*

SN, April-June, 1973, pp. 5-23.

A popular essay on the mediaeval and modern concepts of Hindustānī music with a brief explanation of such concepts as *rāga*, *ālāpa*, *tāla* and *bandish* (a definite *rāga-tāla* composition) and certain other accessory ideas, e.g., *vādī-saṁvādī*, *alpattva-vahuttva*, *sthāyī*, *gatkārī*, etc.—M.C.

118. Shah, U.P. :—*A Rare Bronze of Pralamba-pāda Buddha from Saurāṣṭra.*

LK, No. 15, 1972, pp. 43-46.

A bronze image of Buddha sitting in the European fashion (*pralamba-pāda*), reportedly from Valabhi or from Pīram island near Gogha, shows in its characteristic modelling of the face, a fine parallel to the bronze Ādinātha installed by Jinabhdara Vācanācārya (c.A.D.550-600), discovered at Akota, and also to a number of *pralamba-pāda* Buddha figures from Karle, Kanheri, Ajanta, Ellora, etc. This metal sculpture, therefore, is not far removed in age from the above cited examples of the Western Indian Caves. The Karle drapery further supports this conclusion. Other figures from Sirpur, Nalanda, Kashmir, etc., have

also been discussed in this connection. Probably, the crowned *pralambapāda* figures represented Maitreya Bodhisattva; and the crownless, Maitreya Buddha.—M.C.

119. Shah, Umakant P. :—*Some Sculptures from North Gujarat, Recently Acquired by the Baroda Museum.*

MBB, XXIII, 1971, pp. 23-30.

The Baroda Museum has recently acquired the following important sculptures in schist and certain other images :

(1) Śiva-Pārvatī (not later than the 6th century A.D.); (2) Brahmāṇī (undated); (3) Kaumārī (undated); (4) Vīṇādhara Śiva in the W. Indian style (c. 6th century A.D.); (5) Mahiṣamardinī (late 6th or early 7th century A.D.); (6) Kubera (late 9th or early 10th century A.D.); (7) Standing Tīrthaṅkara in the *Kāyotsarga* posture (10th century A.D.); (8) A hand of a Buddhist figure with an inscription which may be palaeographically assigned to c. 9th century A.D.; (9) An architectural fragment with a figure of Kubera (c. 700 A.D.); and (10) Pārvatī performing *Pañcāgnī-tapa* (c. 9th century A.D.).—M.C.

120. Shah, Umakant P. :—*A Few Recently Acquired Bronzes in the Baroda Museum.*

MBB, XXIII, 1971, pp. 31-34.

The Baroda Museum has recently acquired the following bronze images :

(1) A standing image of Sūrya, with an inscription reading *Ridhāditaḥ* (i.e., *Ridhādityaḥ*) on its back, installed in *Samvat* 1372 (=1316 A.D.);

(2) A 13th century image of Sarasvatī, seated in *Lalitāsana*;

(3) An eight-armed god with a dog as his *vāhana* shown near his left leg—most probably Baṭuka-Bhairava (c. 16th century); and

(4) A four-armed goddess in *Lalitāsana* with trident, sword, *Khatvāṅga* and *pātra* in her hands, perhaps representing the four-armed Mahākālī, dedicated in *Samvat* 1503 (=1447 A.D.).—M.C.

121. Sharma, B.N. :—*Museums and Exhibitions : National Museum, New Delhi.*

OA, XIX, No. I, 1973, pp. 103-05.

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Gives a list of some rare acquisitions (1949-1972) of the National

Museum, New Delhi. Only the representative specimens of sculptures in stone and bronze, and the terracottas are given.—M.C.

122. Sharma, B.N. :—*Indian Sculptures in the Art Institute of Chicago*.
VIJ, XII, Nos. 1-2, 1974, pp. 332-35.

Among the Indian sculptures preserved in the art gallery of the Art Institute of Chicago, these are the following images :—

1. Colossal white-spotted sandstone Tīrthaṅkara's head with beautifully arranged spiral curls (2nd cent., Kuṣāṇa).

2. Umāmaheśvara seated on the caparisoned Nandi, the personified four-legged Dharma, flanked by several figures and Bhṛṅgī (9th-10th cent., Pratihāra).

3. Fragmentary panel from M.P. showing 8-armed Śiva sitting cross-legged on a lotus seat with his lower most right-hand in *varada-mudrā*.

4. Nude Tīrthaṅkara Pārśvanātha standing in *Kāyotsarga-mudrā* (12th cent., C. Ind.).

5. Buddha standing in centre with various scenes of his life carved around him from Nālandā (10th cent., Pāla Period).

6. Black stone Tīrthaṅkara standing in *Kāyotsarga-mudrā* with a gaja-vyāla with rider on either side. His hair is arranged in beautiful curls, on pedestal are seated the attendants Yakṣa and Yakṣiṇi, both wearing *Karaṇḍa-Mukuṭas* (12th cent. from Mysore).

7. Images of Ardhanārīśvara (7th. cent. Pallava Period). One from Tamilnadu (13th cent., Chola).

8. Images of Somaskanda Kārttikeya between Śiva and Pārvatī mainly from S. India. One image of Somaskanda with features suggesting Vijayanagara Period (14th-15th cent.). The features, emblems, ornaments, postures, attendants etc. of all are described in some detail.—S.R.

123. Sharma, Brijendra Nath :—*Revanta in Literature, Art and Epigraphs*.

EW, XXIII, Nos. 1-2, 1973, pp. 155-68.

Revanta, mythologically the son of Surya and Sanjñā, and also the king of the Guhyakas, is described in the *Viṣṇu*, *Mārkaṇḍeya*,

Viṣṇudharmottara and *Skanda-purāṇas*; as also in jayānaka's *Prthvī-rājavijaya*, Uddyotana Sūri's *Kuvalayamālā*, etc. Thus one can see the importance of the worship of Revanta in ancient India. Accordingly, numerous images of Revanta have been found from various parts of N. India, e.g., (1) in Rajasthan at Nagari (Chittor), Sāwar (Ajmer), Harṣagiri (Sikār), etc.; (2) in U.P. at Mathura, Allahabad, Newal (Unnos), etc.; (3) in Bihar at Sultanganj (Bhāgalpur dist.), Pacār (Gayā), Nālandā, etc.; (4) in M.P. at Tumain (dist. Gunnā), etc. These images date from the 5th-6th century onwards in various styles (Gupta, Pratihāra, Pāla, etc.) in stone or metal. There are various epigraphs also referring to him. Many plates attached.—M.C.

124. Sharma, Brijendra Nath :—*Rāvaṇa Lifting Mount Kailāśa in Indian Art.*

EW, XXIII, Pts. 3-4, 1973, pp. 327-38.

Discusses the summarily the legendary story of Rāvaṇa indicating this particular event. Several icons from different places in India and of different epochs are fully dealt in the article. The earliest image of *Rāvaṇānugraha* is from Mathura in the Gupta age. He also takes into account the early-medieval and medieval images of the deity from the various parts of the country. Their iconography, variation in characteristics and chronology are discussed. Such icons are also found even in Nepal.—S.B.S.

125. Sharma, B.N. & Khullar, G.D. :—*Some Terracotta Figurines in the National Museum, New Delhi.*

JIH, LII, Pts. II & III, 1974, pp. 265-68.

Recently four terracotta figurines and two moulds stylistically resembling those from Kosāmbī, and two other figurines of Gupta period have been acquired by the National Museum. They are :

1. Plaque No. 70.38 portrays the dalliance of lovers moulded with a dramatic effect and lovely contours of the lady's graceful curves (Śuṅga, c. 1st cent. B.C.).

2. Figure No. 70.35 is of a standing *Yakṣī*, though simple in treatment, it breathes of vigour and vitality with folk appeal of Śuṅga workmanship (2nd cent. B.C.).

3. No. 70.37 is perhaps a palace amazon with prominent breasts, standing in assertive manner with left arm akimbo and a sword tied to her waist (Kuṣāṇa, 2nd cent. A.D.).

4. Oval plaque No. 70.36 is stamped in high relief showing a man in gruelling fight with a demon (2nd cent. B.C.).

5. Mould No. 70.40 shows a couple on move with their bag and baggage (Śuṅga, 2nd cent B.C.).

6. Mould No. 70.39 shows a nude dwarfish male, probably a *Yakṣa* or a village tutelary deity standing with legs apart (Kuṣāṇa, 2nd cent. A.D.).

7. This Gupta figurine is a headless damsel after her bath, from Bāwan Khera near Delhi. The wet drapery effectively reveals the contours of her beautiful form (5th cent. A.D.).

8. This Gupta figure No. 24.1/19 depicts the bust of a royal personage with nimbus partly preserved (5th cent. A.D.).—S.R.

126. Singh, Samapati :—*Buddha Murtiyon kā Udgama evaṁ Vikāsa. (Origin and Development of Buddhist Images).* (in Hindi).

KSK, III, Pt. 3, 1974, pp. 36-38.

Shows briefly that Buddha images came into existence during the time of Kaniṣka, and this was due to the predominating influence of Hinduism which during the earlier period had shown the development of the Bhakti cult in the form of Bhāgavatism—the worship of Sāṅkarṣaṇa-Vāsudeva, etc.,—as testified by the Besnagar Pillar inscription of Heliodorus, the inscription of Mahākṣatrapa Śoḍāsa, and the like.—M.C.

127. Singh, Sheo Bahadur :—*Syncretic Icons in Uttar Pradesh.*

EW, XXIII, Pts- 3-4, 1973, pp. 339-46.

Rivalries between the various sects often led to ill-feeling and bitterness and encouraged the fabrication of mythological stories, which are occasionally reflected in iconography. These icons either emphasize the sectarian view or they represent the rapprochement between the divergent sects. The attempts of reconciliation of rival creeds are traced from the Vedic age. The mental attitude of the alien rulers in India, the Śakas, the Pārthians, the Kuṣāṇas and the Hūṇas etc. was also a contributory factor to the growth of rapprochement in various cults. Their coins also depict the figures of various deities of different religions suggesting reconciliation.

Syncretic icons from various parts of U.P. are described at length. These icons represent *Sahasra Liṅga* with composite deities, composite

Śiva Liṅga, Ardhanārīśvara, Haryardha, Harī-hara-Pitāmaha and Hari-Hara Hiranyagarbha. These icons are fully dealt with in the article.—Author.

128. Singh, Sheo Bahadur :—*The Icons of Naṭarāja in Uttar Pradesh.*

LK, No. 16, 1974, p. 48.

Śiva is a great master of dancing. The *Śaivāgamas* relate how Śiva danced in a hundred and eight modes. The iconography of Naṭrāja according to Āgamas is recorded. The friezes from Jageshwar (Almora), Gopeshwar (Chamoli) and Rikhian (Banda) representing the dancing Naṭarāja are described in the article. These icons in rhythmic movement are four-armed, six-armed, ten-armed and twelve-armed. The deity is shown with ornaments, *jaṭāmukuta*, holy-thread and occasionally keeping a *vīṇā* in his hands. His dance is depicted with vital force and vigorous movement.—Author.

129. Singh, Udai Vir :—*Icons of Gaṇeśa from Pinjore.*

KURJ, VII, Pts. 1-2, 1973, pp. 3-6.

Pinjore (ancient Pañchapura) near Kalka, famous for Mughal Gardens, has yielded stone sculptures in abundance which suggest the existence of Pinjore as a religious place during tenth, eleventh and twelfth centuries. These sculptures relate to Brahmanism as well as Jainism. The Brahmanical sculptures are related to *Śaiva, Śākta, Vaiṣṇava* and *Gāṇapatya* cults.

In the present article the author has discussed and illustrated six sculptures of *Gaṇeśa* from Pinjore. These *Gaṇeśa* images seem to have been fashioned in accordance with iconographic texts, such as, *Bṛhat-saṃhitā* and *Aparājitapṛchchhā*. These have been classified under two broad divisions, i.e., *āsana* and *nṛtyamūrtis*. In the first group both the miniature as well as colossal forms of the deity are found at Pinjore.—Author.

130. Slusser, Mery Shepherd and Vajrachrya, Gautamavajra :—*Two Medieval Nepalese Buildings: An Architectural and Cultural Study.*

AA, XXXVI, No. 3, 1974, pp. 169-218

Full details of two famous Nepalese dharmaśālā viz. Kāsthamaṇḍapas and Dattātreyā. Photographic plates, plan and elevation diagrams of the buildings are special features to interest archaeologists.—N.D.G.

131. Srivastava, A.L. :—*Female Hairdos in Sāñchī Sculpture.*

JIH, LII, Pt. 1, 1974, pp. 33-39.

The art of coiffure (*keśaveśa*) was highly developed in ancient India, and the Sāñchī sculptures represent the most striking fashion of hairdos. The *śālabhañjikās* show ornamental and richly bejewelled *kabarīs*, or comb their hair from left to right. The Gaja-Lakṣmī (S. Gateway) shows her hair beautifully arranged in a conical shape (cf. *dhammillā* of the *Amarakośa*). Some figures have long plaited hair. One wraps her conical lock of hair with a piece of (silken) cloth, making a cross over her forehead (the *śuklānīśuka-aṭṭālaka* style of Aśvaghoṣa). The most charming are the fanshaped hairdos as in the Harappa figurines (the *Śekharaka*-style of the *Kāmasūtra*, etc.).—M.C.

132. Srivastava, A.L. :—*Representation of a Curious Capital Motif in Sāñchi-Bas-Reliefs and Sculptural Corroboration.*

PPB. II, No. 1, 1974, pp. 15-19.

In both sculptures and base-reliefs, the capitals consist of either one or four animal figures whenever four, these are of one kind of animal i.e., either four elephants or four lions. But there are exceptions in Sāñchī art. The capital on a ground-rail pillar of the Stūpa 2 and the capital found on a leading pillar of the stairway railing of the Stūpa 3, show that these were a composition of four figures, two elephants and two lions standing in alternate positions. The author corroborates the representation of such capitals in Sāñchī base-reliefs by a red stone śuṅga capital noticed by him at the top of Lohāṅgī hill at Vidiśā. The animal figures represented on this capital are no more but the paws, two of lions and the remaining two of elephants, still survive. The position of these paws makes it clear that the figures of animals were set alternately.—U.V.S.

133. Talim, Meena V. :—*Graeco-Buddhist Sculptures in the Heras Institute-I.*

Ind., II, No. 2, 1974, pp. 73-76.

Discusses an interesting stone carving (No. D 3, Heras Institute Museum) in bas relief, showing four figures and three heads artistically engraved. The scene of the relief seems to be connected with the *Sambulā Jātaka* (No. 519), and all the four important characters of the *jātaka* are well portrayed in this slab. The three heads in the background probably depict the gods of the heavens. The other figures are identified with Sambulā (Queen Mallikā), Lord Buddha, Sakka

(Vajrapāṇi) and the king Prasenajit. The relief belongs to first phase of the Gandhāra school of Buddhist art, as the dwarf (*Vajrapāṇi*) resembles the Greek god, Zeus; and Buddha appears without a halo, his drapery being simple as in the Sanghao-Nathu school of the first century A.D.—M.C.

134. Thakur, U. :—*Folk-dance Tradition in Mithila*.

JGJKSV, XXVIII, Pts. 1-2, 1972, pp. 675-84.

Discussing the national importance and aesthetic value of folk-dance, the author says that the Mithila folk-dance tradition is unique in the sense that it contains certain peculiarities that are hardly to be found elsewhere. Though literary sources fail to give us complete picture of the folk-dance tradition in Mithila, the folk-songs preserve some of the dance-traditions. Archaeological sources also enlighten us on this important aspect of social life. Showing the classification of the folk-dance, the author gives an brief account of some of the folk-dances performed in Mithila on different occasions, very popular dances with the low caste people and some dances popular in the Muslims.—S.N.S.

135. Thakur, Upendra :—*Kārttikeya in Literature, Art and Coins*.

EW, XXIV, Nos. 3-4, 1974, pp. 297-310.

Traces the origin of the god in the early literature with his various epithets and names. He was a Vedic divinity, described as the miraculous babe, the wonderful hero and leader of the divine army. But his formal worship started in the Hindu pantheon much later than other divinities. Different iconographic texts are quoted for prescribing the iconography of the god. He may be one or six-faced, adorned with three or five-lock arrangement of hair (*Śikhaṇḍaka*), riding on a noble peacock and holding a cock, a bell, a victory flag and a spear etc. A number of sculptures from the Kuāṣāṇa period onward represent the figure of *Kārttikeya* in north and south India. Terracottas too, have similar representation of the deity. Coins of Yaudheyas, Kuṣāṇas, Gupta rulers and other have the figure of the god as a tutelar deity with great reverence. The author also deals with the icons of the deity found in Afghanistan, Nepal, Ceylon, Champa, Cambodia and Borneo etc.—S.B.S.

136. Thapalyal, K.K. :—*Elephant and Lion Motif: A Glyphic Depiction*.

Rm., I, No. 1, 1969, pp. 121-26.

A sealing from Sanghol (25 miles west of Chandigarh) bears the elephant-and-lion motif, showing an elephant trampling a lion with its

right foreleg. The motif is quite common (cf. Samudragupta's Elephant-rider Lion-Slayer type or Kalacuri Jajjaladeva I's coins), and may symbolise some victory of the Gaṅgas over a people whose *lāñchana* was a lion. This is, however, an unfounded conjecture.—M.C.

137. Tiwari, Arya Ramchandra 'G. :—*Rock-cuts of Dhamnar*.

BV, XXXI, Nos. 1-4, 1971, pp. 10-19.

Dhamnar is a village in Mandsaur District of Madhya Pradesh (India). The excavations of the rock-cut temple at Dhamnar have revealed it as a milestone in the evolution of the Indian cultural Art and Architectural tradition. The iconographical and structural themes represented here belong to the time when the Brāhmaṇism was striving for a definition of cultural symbolism.—S.R.P.

138. Tiwari, Maruti Nandan Prasad :—*A Note on Some Bāhubali Images from North India*.

EW, XXIII, Pts. 3-4, 1973, pp. 347-54.

The author discusses at length the iconography of Bāhubalī, the second son of the first Jina Rṣabhanāth. He maintains that the worship of Bāhubalī was not so popular in Śvetāmabara sect as in Digambara. He describes a number of images found at Kumbhāriā in North Gujarat, Deogarh, Prabhāsa Pāṭaṇa, Khajurāho and other places tracing the iconography of the north Indian images of Bāhubalī. Even these north Indian icons have minor variations due to local influences, different periods along with regional changes. The author holds a view that during the early-medieval period and onwards there was a tendency in the Digambara Jainas to raise Bāhubalī status to be equal to that of the Jinas. This conclusion is based on the icons found in the north India.—S.B.S.

139. Tripathi, C.D. :—*A Pre-Ahom Chutiā Temple in North Lakhimpur Distt.*

JARS, XXII, 1974, pp. 35-39.

Describes a brick temple situated about 55 km. to the south-east of the district town of North Lakhimpur in Assam in the village called Ghilamara. The temple was constructed in the 13th century according to the author, and it is the oldest one in Assam, which has its roof intact.—S.P.S.

140. Trivedi, Rakesh Datta :—*Mother and Child Sculpture in the National Museum, New Delhi, Representing the Gṛhapati Form of Śiva.*

EW, XXIV, Nos. 1-2, 1974, pp. 141-46.

The identification of a Pāla sculpture (11th cent. A.D.) in the National Museum, depicting a recumbent woman with a child lying beside her (alongwith seated figures of Kārttikeya, Gaṇeśa, the Navagrahas and a Śivaliṅga) as simply 'Mother and Child' is not satisfactory. Many such images from N.Bengal are preserved in the museums of Rajshahi, Dacca and Calcutta. Bhaṭṭasāli's designation of *Sadyojāta* form of Śiva is also not correct. In the *Skandapurāṇa*, there is an elaborate description of exactly one such representation of Śiva under the name of the Gṛhapati. In this aspect, Śiva came down to the earth in the form of a child born to Śuchiśmatī, the devoted wife of a sage Viśvānara. It is said in the *Purāṇa* that if Viśvānara's prayer is recited for a whole year one will beget a son. It thus appears that persons desiring progeny worshipped Śiva as a child in his Gṛhapati form.—M.C.

141. Verma, T.P. :—*Rūpa and Rupākṛti.*

JNSI, XXXV, 1973, pp. 159-65.

See Under Sec. IV.

142. Slusser, Mary Shepherd and Vajrācārya, Gautamavajra:—*Some Nepalese Stone Sculptures : Further Notes.*

AA, XXXV, No. 3, 1973, pp. 269-72.

A second discussion (vide AA, XXXV, 1973, fasc. 1-2, pp. 127-31) on a large portrait image of Viṣṇugupta (a ruler of the Kāthmāṇḍu Valley, reigning between c. 633-643 A.D.) and two of his sons, in the guise of Lord Viṣṇu and his personified attributes, the *Āyudhapuruṣas*, *Śaṅkha* and *Padma*. The king, mistakenly worshipped as *Rāma*, has *kīrtimukha* crown and flame and bead-bordered halo, and is worshipped by the Urāy, one of the largest and most important of the Newar caste groups, as a family deity (*kuladevatā* or 'degu'), i.e., as some dead ancestor whose identity has been lost to antiquity—M.C.

143. Wheelwright, Carolyn K. :—*The Tanjore Naṭarāja and Mature Coḷa Art.*

OA, XIX, No. 3, 1973, pp. 292-301.

In the third quarter of the 10th century, South Indian sculptors established a standard type of Śiva as *Naṭarāja* in the *ānanda-tāṇḍava*

mode. From about A.D. 975-1035, as the Coḷa style progressed from tentative youth to suave maturity, the features of the *Naṭarāja* image became fixed. A pivotal image for tracing the stylistic evolution of *Naṭarāja* figures in the middle Coḷa period is the dancing Śiva in the Tanjore Bṛhadiśvara temple (c. 1010 A.D.). The present study compares this image with (1) the bronze figure of Śiva Vṛṣabhavāhana from Tiruvenkādu (c. 1011 A.D.), (2) the Tiruvāliśvaram stone image (c. 970-80 A.D.) of Śiva, (3) the Śivapuram bronze *Naṭarāja* (c. 970-80 A.D.), (4) the Karuntaṭṭānguḍī *Naṭarāja* (c. 1000 A.D.), (5) the famous bronze image of Śiva from Velāṅkaṇṇi (c. 1005 A.D.), (6) the mature stone *Naṭarāja* of the east Gaṅgaikoṇḍa-koḷapuram temple (c. 1030 A.D.), and (7) equally mature bronze image from Tiruppalanam (c. 1030 A.D.).—M.C.

144. Williams, Joanna :—*A Recut Aśokan Capital and The Gupta Attitude Towards The Past.*

AA, XXXV, No. 3, 1973, pp. 225-40.

A capital surmounted by four lions, from Udayagiri (M.P.), now in the Gwalior Fort Museum, has generally been regarded as a Gupta copy of an Aśokan work. The form of each part of the capital, except the abacus, points clearly to a Maurya affinity. Thus, (i) the carving of the lotus, like the Maurya examples, shows a sharp distinction between the rounded outer edge of the petal and the angular inner projection which presumably represents the stamenoidium; (2) the lions themselves are closer to Aśokan animals, although the manes are flat and tufts are simple in outline; and (3) the articulation and polish of the legs characterize Aśokan lions, although the tendons diminish in elasticity. Yet, if this were a Gupta copy, it would be impossible to explain why the archaizing sculptor gave up the game on the abacus. The most reasonable way out of this impasse is to suppose that an Aśokan column was recut in the abacus alone during the Gupta Period. The iconographic features of the abacus clearly point to c. 6th century A.D., e.g., the representation of the signs of the Zodiac (*rāśīs*), and the twelve Ādityas, with triple dots separating each pair of Āditya and *rāśī*.—M.C.

145. Williams, Joanna :—*The Iconography of Khotanese Painting.*

EW, XXIII, Nos. 1-2, 1973, pp. 109-54.

The wall paintings of Kholai belong to the 8th century A.D. These are basically related to Buddhism. That Khotanese religion look toward esoteric Buddhism is also borne by the study of these paintings. Besides it had incorporated local popular gods and some Hindu deities in the Buddhist pantheon. The Brahmanical deities such as *Indra*

Brahmā, etc. were included as a class of *devās* and thus enlarging their pantheon. The paper deals with the iconography of several deities—both Buddhist and Hindu—such as *Vairocana Maitreya*, *Avalokiteśvara*, *Kṣitigarhba*, *Vaśravana Dṛdhā*, *Prithivī Devatā*, *Saṅjaya*, *Harīti*, *Grahas*, *Indra*, *Brahmā*, *Maheśvara*, *Gaṇeśa* in the light of Indian, Tibetan, Chinese literature. — S.P.S.

146. Williams, Joanna :—*Two New Gupta Jina Images*.

OA, XVIII, No. 4, 1972, pp. 378-80.

Discusses a pair of Jinas from Nachna, now in the Rājendra Udyāna (Panna, M.P.). Both images represent an unidentified *Tīrthaṅkara*, shown in the *dhyānamudrā*, seated on a lion throne with worshippers facing a *dharmacakra* in the centre. The two sculptures, otherwise so similar, show bold differences in artistic beauty. That such proficient works were made by an isolated sculptor at Nachna is unlikely. It is, therefore, tempting to seek connections with other artistic centres, such as Sārnāth and Sāñchī. The Jina images display mature Gupta art and may be assigned to the second half of the 5th century A.D.—M.C.

III EPICS AND PURĀNAS

147. Bapat, G.V. :—*A Monumentous Episode in Social Evolution.*

SPP, XIV, No. 1, 1974, pp. 7-32.

The whole account of the episodes of the *Bhāgavata Purāṇa* dealing with the career of Pṛthu shows the gradual but steady broadening of Pṛthu's mind, the widening of his intellectual horizon. Lastly, it establishes that Dharma or discipline based on the finest thought which includes microcosmic and macrocosmic orders of organization must be the foundation of all human organizations.—P.G.

148. Batra, S.N. :—*Daśagrīva or Daśānana of the Rāmāyaṇa.*

JOIB, XXIII, Nos. 1-2, 1973, pp. 40-53.

Daśānana originally implied only a ten headed armour and not a ten-headed monster, as has been commonly held. This should dispel the superstition that Rāvaṇa was a preter natural creature with ten-heads. He was certainly a human being of normal physical structure—K.D.S.

149. Chatterjee, A.K. :—*The Bharata Tradition in Jain Literature.*

JAIH, VII, Pts. 1-2, 1973-74, pp. 159-70.

As the Rāmāyaṇa and Mahābhārata have greatly influenced the Classical Sanskrit literature, they have also influenced the Jain and Buddhist literature. The good many characters of the *Mahābhārata* frequently occur in Aṅga and Upāṅga texts and the *Rāmāyaṇa* and *Mahābhārata* are also mentioned in the *Paumacariya* of Vimalasūri. The *Nāyādharmakahas* represents the redoubtable Pāṇḍavas of the *Mahābhārata* as weaklings depending on Vāsudeva Kṛṣṇa; and the heroic exploits of Kṛṣṇa is also expressed in the same text. Moreover, among the non-canonical Jain works dealing with Bhārata tradition is the *Vasudevahiṇḍī* of Saṅghadāsa and Dharmasena. We have, thus, many other published and unpublished Jain texts dealing with the Bhārata tradition of Mahābhārata. The Pāṇḍavas always occupy an inferior position to Kṛṣṇa.—S.K.M.

150. Chemburkar, J. :—*Historical and Religious Background of the Concept of Four Yugas in the Mahābhārata and the Bhāgavata Purāṇas.*

Pur., XVI, No. 1, 1974, pp. 67-76.

See Under Sec. XIV.

151. Church, Cornelia Dimmit :—*The Myth of Four Yugas in the Sanskrit Purāṇas : A Dimensional Study.*

Pur., XVI, No. 1, 1974, pp. 5-25.

There are four different views of the *Yuga* story i.e. cosmological, historical, theological and psychological. If the *Yuga* story is accepted as genuine myth, then on the basis of its evidence, myth may be called multidimensional language, expressing cosmological, theological and psychological levels of meaning all at one of the same time. Most interesting in the *Yuga* story is the fact that in each of these dimensions can be discerned the same metaphor, a common pattern of thinking; the *ahorātra*, which is the unique characteristic of an Indian creation myth.—P.G.

152. Dave, Suresh K. : — *The Goddess Lakṣmī in the Vāmana Purāṇa.*

SPP, XII, No. 1, 1972, pp. 44-49.

Lakṣmī or Śrī is described in the old books of Hinduism as the deity of fortune and prosperity. Further, Vedic interpretation as *sampad* has been considered. In *Upaniṣads* Śrī and Lakṣmī have merged together. In the *Mahābhārata* and some of *Purāṇas*, Lakṣmī has been associated with different gods. *Vāmana Purāṇa* has fabricated stories to show relation between *Lakṣmī* and *Indra* and then her-transfer to demon king *Bali*. Further, *Sarasvatī*, *Jayaśrī*, *Lakṣmī Priyā devī* have been described. *Vāmana Purāṇa* has committed the four *nidhis*.—N.K.S.

153. Deshpande, V.V.:—*Nature and Significance of Itihāsa and Purāṇa in Vedic Puruṣārtha Vidyās.*

Pur., XVI, No. 1, 1974, pp. 47-66.

The major trends in Western thought on the nature and philosophy of history over the past twenty-five centuries and more have been surveyed here. Mythology and Folklore lost much of their significance as intellectual discipline in the middle ages. The writing of

history has now become an exercise in intellectual gymnastics and has lost its principal aim of preparing man for his life. In this background the author deals with the subject given in the title from purely Indian traditional standpoint in the remaining part of his essay.—P.G.

154. Gaur, R.C.:—*The Legend of Purūravas and Urvaśī : An Interpretation.*

JRAS, No. 2, 1974, pp. 142—52.

The legend of Purūravas and Urvaśī is diffused in Vedic literature. The Purāṇas are said to expound (Unabrimhana) the Vedic themes and it occurs in a number of Purāṇas. The article presents a brief life-sketch of Purūravas, and Urvaśī, the former being an Aryan leader and the latter a beautiful girl of a non-Aryan tribe. It is an actual love episode which is propounded and interpreted by many writers. This is controversial myth. Discussing a romantic story the author concludes to solve the mystery of the relationship between Urvaśī and Vasiṣṭha. Purūravas was one of the earliest kings of Vedic times, while Sudās was of a much later date. Thus Urvaśī, the beloved of Purūravas, and Vasiṣṭha, the priest of Sudās, could never be considered as contemporaries, though they seem to have been associated.—D.C.J.

155. Gonda, J.:—*Viṣṇu's name Aniruddha.*

Rm., I, No. 1, 1969, pp. 63-72.

The name *Aniruddha* so often given to Viṣṇu does not appear in the *Saṁhitā* and *Brāhmaṇa* texts known to us. Where, when, and by whom it was first used in connection with this high God is hidden from us by the incompleteness of our sources of information. So much is, however, clear that the name—whether or not it initially indicated a separate divine figure—it was certainly used to characterize Him as the Divine Power which can function freely, whose activities, influence and movements are 'unobstructed' or 'unhampered', which can manifest itself at will and cannot be thwarted (*avyāhata*) or stopped.

Indeed, there is some room for the supposition that the name *Aniruddha*, before becoming one of the names or epithets of Lord Viṣṇu, indicated a more or less distinct, more or less divine or rather deified person who was believed to occupy himself with creating, and who was above all characterized by his being immune and safe from any form of restraint, control or frustration. In course of time, this figure was adopted by the adherents of Viṣṇuism and identified with their Lord.—M.C.

156. Joshi, Rasik Vihari :—*Catuṣśloki or Saptaśloki Bhāgavata : A Critical Study.*

Pur., XVI, No. 1, 1974 pp. 26-46.

The author has discussed the traditional view that the four verses of the *Bhāgavata Mahāpurāṇa* (II.9.30-33) contain the answer of Śrī Kṛṣṇa to the four questions of Brahmā, and include all the twelve *skandhas* of the *Bhāgavata Purāṇa*. According to Vallabhācārya, however, we find seven verses (II.9.30-36) in this context spoken by Bhagavān Śrī Kṛṣṇa. These seven verses actually include all the twelve *skandhas* and the complete answer of Śrī Kṛṣṇa.—P.G.

157. Kantawala, S.G. :—*The Flaming Pillar in the Purāṇas.*

VII, XII, Nos. 1-2, 1974, pp. 152-61.

The legend of the 'Flaming Pillar' occurs in *Vāyu.*, *Brāhmāṇḍa*, *Vāmana*, *Skanda*, *Śiva* and *Viṣṇudharmottara* Purāṇas. The main incident is the appearance of a huge lustrous pillar before Brahmā and Viṣṇu who were debating over the authorship of the word and greatness of each other. The versions of the legend differ in the various Purāṇas.

The concept of the endless and infinite blazing pillar owes its origin to the *Ṛgveda* (*RV*). In several places in the *RV* Agni is either said to pervade the heaven with his tongue and touch the vault of heaven, or smoke, his *ketu* reaches the heaven, or to support the heaven and earth, or to be unattached and unsupported pillar of heaven, etc. The *Skambha* (pillar) is raised to the status of a supreme deity. 'The cosmic pillar' stands for the virile organ, symbolic of the creative principle in *Atharvaveda* which presupposes the rise of Rudra to the position of the supreme god. Rudra is identified with *Agni* in the *RV*. V.S. Agrawala describes the-p, the pillar has the best symbol in *Sūrya*. Representation of fiery *liṅga* in a sculpture of Gupta period preserved in Bharata Kalā Bhawan, Banares, and in Harsanath temple, Jaipur, as *anāḍiananta-śivaliṅga* (10th cent.).—S.R.

158. Krishna Lal :—*Veda-Mahābhāratayoḥ Kṛṣṇasya Svarūpam (Concept of Kṛṣṇa in the Mahābhārata).* (in Sanskrit).

VS, VII, Pt. 4, 1970, pp. 243-52.

The word Kṛṣṇa is found many times in *Ṛgveda*. There it gives the meaning of black colour. Some of the commentators have given its derivative meaning as attractive. But at some places it is described as an aspect of light. Hence it can be concluded that there was a state

of complete darkness from which the light came out. The presence of light gives the idea of pre-existence of darkness. In *Nāsadiya Sūkta* the same idea is propounded. The light and fire are closely related to darkness in Vedās.

In Mahābhārata also Kṛṣṇa has been described as having close relation to *Agni*. The theory of incarnation was also taken from Vedas. In accordance to *Puruṣasūkta* Kṛṣṇa was described as *Divya Puruṣa*. The three worlds, four Vedas and Varuṇas also have their origin in him. But he was not considered to be God but a superman with super qualities and noble character.—K.C.V.

159. Lal, B.B. :—*Archaeology and the Two Indian Epics*.

ABORI, LIV, Pts. 1-4, 1973, pp. 1-8.

See Under Sec. I.

160. Mehta, Mahesh, :—*The Problem of the Double Introduction to the Mahābhārata*.

JAOS, XCIII, No. 4, 1973, pp. 547-49.

Points out that the interesting feature of the beginning of the epic is the two identical introductions in the form of formula like prose headings in *Ādhy-1* and *Ādhy-4*. They form two blocks. The *Pausya-parvan* is attached to the first introduction and main bulk of the narrative including the *Paulomaparvan* is attached to the second. These two blocks are put together without any attempt at organic combination. Quotes Sukthankar and Vidushekhar's arguments for retention and deletion. The two belonged to different hands. The Bhārgava archetypal redactor has preserved antique materials prevailing in other circles.—N.K.S.

161. Mehta, Mahesh M. :—*The Mahābhārata—A Study of the Critical Edition (With Special Reference to the Suparṇākhyāna of the Ādiparvan)*.

BV, XXXI, Nos. 1-4, 1971, pp. 65-118.

Sukthankar's critical edition of *Mahābhārata* has prepared a groundwork for complementary efforts. Accepting the text critical reconstructions of Sukthankar, the main trends of the *Mahābhārata* text traditions can generally be evaluated, but there are considerable differences which are important for text criticism. For this the author has given Archetype and post-Archetypal stages with special reference to *Suparṇākhyāna*

of the *Ādiparvan*. Some practical examples are also given. He also says that it should be based essentially on the same lines as the Western Philological criticism of classical texts.—K.C.V.

162. Moghe, S.G. :—*Quotations from the Vasiṣṭha-Dharma-Sūtra in the Commentaries of Haradatta and Maskari on the Gautama-Dharma-Sūtra*.

ABORI, LV, Pts. 1-4, 1974, pp. 232-38.

Vasiṣṭha-Dharma-Sūtra (VDS) has been critically edited by A.A. Führer from 5 fairly correct and complete manuscripts, giving variant readings in the foot-notes. Haradatta's commentary on *Gautama-Dharmasūtra* (GDS) and of a later commentator Maskari have also been published by Chowkhamba Skt. Series and Mysore Govt. Or. Libr. Series respectively.

The author, having discussed in some detail the readings of VDS found in the commentaries of Haradatta and Maskari on GDS that are not found in the critical edition of VDS of Führer, has come to the conclusion that both these commentaries are indisputably useful in reconstructing the corrupt text of VDS properly. Unfortunately, Führer has not recorded all the readings of VDS found in these two commentaries on GDS in his critical edition of VDS. Haradatta's reading also cannot be said to be always unwarranted in the light of the context and meaning. If, therefore, all the quotations of VDS are collected from the commentaries on the *Dharma-Sūtras*, *Smṛti*, literature and the Digest works, then alone the corrupt text of VDS can be correctly reconstructed by assigning proper places to the proper *sūtras* not found in the body of Führer's edition.—S.R.

163. Nambiar, K. Damodaran :—*Nārada Purāṇa : A Critical Study*.

Pur., XVI, No. 1, 1974, pp. 57-120.

This article is in continuation to the article published in the *Purāṇa*, XV, 2. In the beginning the contents of all the *Purāṇa*, in comparison to the *Nārada Purāṇa* have been discussed. There after the historical study of all the different *Vedāṅgas* have been taken one by one with special reference to *Nārada Purāṇa*. Among the eighteen *Purāṇas* only the *Nārada Purāṇa* describes the *jyotiśasāstra* with a scientific outlook and in a comprehensive manner. In the end a list of verses of the *Nāradiya* which are found common to the works *Nāradiya Samhitā*, *Sūrya-siddhānta* and *Līlāvati* is given. P.G.

164. Pai, G.K.:—*Puṁsavana in Bhāgavata Purāṇa*.

VII, XII, Nos. 1-2, 1974, pp. 227-34.

The word *puṁsavana* occurs only in *Atharvaveda*. *Āsvalāyana Grhya-sūtra* describes *puṁsavana* to be performed under *Tiṣya* constellation by making the wife after observing a fast, to eat two beans and only barley grain with cow's milk curds three times. It also describes the *Anvalobhana* rite which secures the foetus from falling or destruction. *Puṁsavana* should be performed on 2nd, 3rd or 8th month of pregnancy.

The differences between the Bhāgavata Purāṇa's, (Bh. P. VI 18.45) description of *puṁsavana* and that of the GS have been discussed in detail—S.R.

165. Rao, P.S. Venkatasubba :—*The Rāmāyaṇa and Mahābhārata in Greater India*.

BITC, July-December, 1973, pp. 70-76

See Under Sec. VII.

166. Sadhu Ram:—*Mahābhārata meṁ Dharmasāstra ke Tattva (Elements of Dharmasāstra in the Mahābhārata)*. (in Hindi).

VJ, XXIII, Pts. 3-4 1974, pp. 133-39.

States that *Mahābhārata* has been considered as the encyclopaedia of Indian culture. Relates with references how *Mahābhārata* is the source of four-fold purpose of human life, caste system, four *Āśramas* and the state. Provides references from the *Mahābhārata* text on *Brāhmaṇa Dharma*, *Kṣatriya Dharma*, *Vaiśya Dharma*, *Śūdra Dharma*; philosophy of caste system, *Āśramas*, self discipline about eating, good conduct etc.—N.K.S.

167. Sankalia, H.D. :—*A Hyper-Critical Study of the Rāmāyaṇa*.

PPB, II, No. 2, 1974, pp. 1-13.

Attempts to ascertain on the basis of archaeological, geographical and botanical evidences, the nucleus of the original *Rāmāyaṇa*. Examines the critical edition produced by the Oriental Institute, Baroda and fixes its time as c. 5th A.D., Further suggests that the authors betray the true knowledge of South Indian geography; *Laṅkā* cannot be Island of Ceylon; and the life depicted is true to north Indian

life. Concludes with archaeological evidences that the text of the critical edition belonged to early iron age. Laṅkā and Kiṣkindhā are imaginary cities and the details of Indian calendar are proved faulty.—N.K.S.

168. Sharma, Malladigopalkrishnan :—*Rāmāyaṇa-Racanāyām Ādikaves Tātparyam* (The meaning of Ādikavi in the Composition of Rāmāyana). (in Sanskrit).

VS, IX, Nos. 3-4, 1972, pp. 230-42.

Hearing the pathetic cry of Krauncha bird, the emotion of sorrow aroused and found its expression in the form of a *Śloka* which was the *Bīja* of Rāmāyaṇa, but the main purport of the poet was to enable the people know the salient features of Vedic Dharma, which is the most excellent instrument to achieve the happiness in this and other world. The lives of Rāma and Rāvaṇa represent *Dharma* and *Adharma* (*Dharmādharmau*) propounded in Vedic literature.

Rāma, the incarnation of god Viṣṇu, showed his valour in saving the *Yajñas* of Viśvāmitra and other Ṛṣis. In family as well as in the society whenever there was any doubt or impediment he obtained guidance from Vedic *Dharma* and chose his duty which promoted the *Dharma*.

He had eternal faith towards Vedic rituals and in Ṛṣis munis who performed Vedic rites living in penance groves.

Rāvaṇa, the *Asura*, lived a material life and due to that found the full destruction.

Thus poet's main object in composing the *Rāmāyaṇa* was to explain the distinguished form of *Vedic Dharma* which is the cause of Virtue and emancipation (*Nirvāṇa*).—K.C.V.

169. Sharma, Ram Gopal :—*Place of the Mahābhārata in Ancient Indian Polity*.

VB, VIII, No. 1, 1961, pp. 53-58.

See Under Sec. VIII.

170. Sharma, Umesh Chandra :—*Vasiṣṭha in the Purāṇas*

Pur., XVI, No. 1, 1974, pp. 83-89.

The family life of the sage Vasiṣṭha has been depicted in the *Purāṇa* texts. Vasiṣṭha was born from *Mitra-Varuṇa*. His mother

was Urvaśī. Vasiṣṭha married Arundhati, daughter of Kardama. He got a son named Śakti from Arundhati, and so on. In one of the stories Vasiṣṭha is shown as being associated with Nimi, the son of Ikṣavāku. In another story Ikṣavāku abandoned his son on Vasiṣṭha's behest. The story of Vasiṣṭha's association with another Ikṣavāku king Mitrasaha from whose queen he begot a child named Aśmata has also found its deserved place in the Purāṇas. Thus Vasiṣṭha is as reputed and semidivine a personality in the Purāṇas as in the texts older than the Purāṇas. Apparently there were different Vasiṣṭhas of one lineage but having the same illustrious name Vasiṣṭha.—P.G.

171. Shastri, Mangal Dev :—*Bhāratīya Saṁskṛta ke Vikāsa meṁ Paurāṇikadhārā aurā Vaidikadhārā kā Pārasparika Saṁbandha. (Corelationship of Purāṇika and Vaidika trend in the Development of Indian Culture). (in Hindi).*

VII, XII, Nos. 1-2, 1974, pp. 404-11.

The author has discussed the influence of Vedic trend on the Paurāṇika trend and vice-versa. To illustrate the former he gives, the instance of the use of the Vedic mantra : *Śān no devīr abhīṣṭaya...* in the worship of *Śāni* (Sature), though it has no relevance with the worship. Further, the passages from the Upaniṣads are freely quoted by the Paurāṇic authors to support their tenets.

The influence of the Purāṇa and of even pre-historic beliefs is seen in the Vedas in the worship of Śiva. The three-faced deity sitting in the Yogic posture on an Indus Valley civilization seal is considered to be the proto-type of śiva who occurs in the form of Rudra in the Veda. The various names of Rudra like, *Bhava*, *Śiva*, *Girīśa*, *Nīlagrīva*, *Nīla-kaṇṭha*, etc., and the formulas like *Girisutāya yajemahi; tan no Gaurī pracodayāt*, etc., in *Mait. saṁ.* (2.1.2) and *Kāth. Saṁ.* (17.12) clearly show Paurāṇic influence. There are unmistakable signs of Paurāṇic influence on the Atharvaveda.—S.R.

172. Sheth, Surabhi :—*Art of Warfare as Reflected in the Brahmapurāṇa.*

ISD, III, Nos. 1-2, 1974, pp. 156-67.

A study of the art of warfare as gleaned from the Brahmapurāṇa, said to have been composed between 900 A.D. and 1200 A.D., under the following heads : (a) Ethics of warfare, (b) Army wings (chariots, elephants, cavalry and infantry), (c) Army divisions, (d) Practice of warfare, (e) Things obtained from the conquered regions, (f) Forts, and (g) Flags,

The above analysis gives us a fair idea of the military equipment, army composition and various techniques of warfare a king used to have in order to defend and expand his country.—M.C.

173. Siddhant Shastri, Bal Chandra :—*Ādipurāṇagata Dhyāna Prakaraṇa Para Dhyānaśataka kā Prabhāva. (Influence of Dhyānaśataka on the Chapter of Dhyāna in Ādipurāṇa). (in Hindi).*

Ane, XXVI, No. 1, 1973, pp. 34-38.

Defining the nature of *Dhyāna* the author says that mainly the *Dhyāna Prakaraṇa* of *Ādipurāṇa* is influenced by *Dhyānaśataka*. The paper also discusses four division of *Dhyāna* in details.—D.C.J.

174. Singh, Sheo Bahadur :—*Devī Through the Ages.*

KURJ, VI, No. 2, 1972, pp. 3-5.

The antiquity of *Devī* worship may be traced in the peasant cultures of Baluchistan, and particularly, in the Harappan civilization. But in the Vedic age, *Devī* enjoys a position inferior to that of the great male gods and she is referred to by various names such as *Aditi*, *Sarasvatī*, *Hotrā*, *Bhāratī*, *Ilādevī* a *Prṣṇi* etc. The female deities gained in status in the later Vedic period in so far as now they then represented the primary energy of *Brahmā*. The perfect synthesis of her various aspects are found in the *Purāṇas* where Śāktism is declared as a principal sect. She has now an exalted position. The *Devī Mahātmya* stresses the cumulative energy of the numerous female deities to establish the supremacy of *Devī*.

The representation of *Devī* on coins from 2nd century B.C. onward is also traced. Inscriptions, too, contain numerous references to various goddesses. However, in course of time, *Durgā*, *Pārvati* and *Lakṣmī* became most popular among goddesses in the Hindu pantheon.—Author.

175. Sullere, Sushil Kumar :—*Paurāṇika Ākhyānoḥ meṇ Kālāñjara (Kālāñjara in Paurāṇic Mythologies). (in Hindi).*

Sod. Pat., XXIV, Nos. 3-4, 1973, pp. 12-18.

The author has collated various references to *Kālāñjara* from the extant *Paurāṇic* literature, and narrated the relevant mythological stories contained therein. Cultural glimpse of *Kālāñjara* can be had from *Purāṇas* like the *Bhāgavata*, the *Padma*, the *Garuḍa*, the *Agni*, the *Vāyu*, the *liṅga*, the *Vāmāna*, the *Brahmāṇḍa* and the *Matsya*. Even the *Mahābhārata* (*Vanaparva*) and the *Sivopaniṣad* allude to it—M.C.

176. Swami Tapasyananda :—*The Bhagawān in the 'Bhāgavata'.*

VK, LXI, No. 4, 1974, pp. 143-45.

The present article gives a vivid description of Viṣṇu Bhagawān (as possessed of majesty) as conceived in the Bhāgavata Purāṇa for meditation, and interprets His anthropomorphic physical characteristics into metaphysical terms.—S.R.S.

177. Tripathi, Shri Krishnan :—*Paurāṇika Dṛṣṭyā Mokṣasādhanaṁ (Means to Attain Emancipation According to the Paurāṇika view point).* (in Sanskrit).

Sag., XIII, No. 4, 1974, pp. 451-58.

Jñāna, Karma, and Bhakti are the three main means to attain emancipation or mokṣa according to the views expressed by Lord Kṛṣṇa in the Śrīmad-Bhāgavata Purāṇa and by the author of Śiva Purāṇa. 'Bhakti, however, is the easiest and the noblest of the all the mean', is supported by Śhaṅkarāchārya, by Lord Kṛṣṇa in the Bhagavad Gītā as well as by the author of the different Upaniṣads.—P.G.

178. Vavrousek, P. :—*Einige Bemerkungen Zum Pururavās-Urvaśi Mythos (Some Remarks on the Pururavas-Urvaśi Myth).* (in German).

AO, XLII, No. 2, 1974, pp. 157-60

This brief article tries to refer to myths of the kindling fire by friction (=symbol for sexual intercourse) and bring a new argument for similar ritual background of the Pururavās-Urvaśi myth, i.e. the word *ghṛta* "ghee" and its role in the ritual production of fire by friction as well as in Vedic Versions of P.U. myth.—Author.

IV EPIGRAPHY AND NUMISMATICS

179. Bandyopadhyay, S. :—*Date of the Coins of Lakṣmīnārāyaṇa of Cooch Behar.*

AIH, VII, Pts. 1-2, 1973-74, pp. 189-93.

Vīranārāyaṇa's coins with the date Śaka 1548 and Rājaśaka 117 suggest that the Cooch Behar era was started in 1510 A.D.—S.K.M.

180. Banerjee, P. :—*Some Inscriptions from Bihar.*

JAIH, VII, Pts. 1-2, 1973-74. pp. 102-11.

As many as five inscriptions of the Pālas have been translated by Banerjee and they are found from Rajauna and Kawayā in the Monghyr District of Bihar. Rajauna is an ancient site with heaps of ruins and mounds on all sides. Indian museum, Calcutta has collected several pieces of sculpture from there.

1. The Dvādaśāditya slab contains twelve Āditya images and below their feet is a donative inscription of Ranoka during the reign of Śūrapāla of Bengal.

2. Another inscription is engraved on the pedestal of goddess called Puṇḍeśvarī (i.e. Durgā). It was also found at Rajauna near the Dvādaśāditya stone slab during the reign of Nayapāla of the Pāla dynasty.

3. The third inscription is a donative record incised on the pedestal of an Avalokiteśvara (or Padmapāṇi) image in the Thākura-bāḍi at Kawayā. It is written in the proto-Bengali script of the eleventh century A.D.

4. The fourth and fifth inscriptions are engraved on the pedestals of two Buddha images in votive *stūpas* found on a raised mound at the village at Uren in the district of Monghyr. The inscriptions in question belong to the reign of Rāmapāla and are written in proto-Bengali script.—S.K.M.

181. Basham, A.L. :—*Palliad Plates of Bhīmadeva I, V.S. 1112.*

EI, XXXIII, Pt. 6, 1960, pp. 235-37.

This Sanskrit charter on two copper-plates in Nāgrī (11th cent.) discovered at the village Pallad (Palavāda or the Plate), about 10 miles

SW of Ranpur (now in Rajkot Museum), records the grant of two *halas* of land belonging to a merchant Sādāka, together with a plot measuring two *Kalsikāvāpas* by the first Gujarat Cālukya *Mahārājādhirāja* Bhīma-deva I (1026-1066 A.D.) residing at *Ākāśikā-grāma* to a Jain monastery by addressing the officials, the Brāhmaṇas and the people of 116 villages attached to the city of Vāyaḍa (mod. Boṭad) and ordering it to be protected by his descendants and others. The land of Sādāka was assumed by the king and transferred to the monastery with the payment of compensation to the merchant.

The record is dated V.S. 1112 *Caitra* su. 15 (lunar-eclipse, 2nd April, 1056 A.D.) *Ākāśikā-grāma* and Guduhulā cannot be identified.—S.R.

182. Bhattacharya, G. :—*Mallār Plates of Pravara II, Year 3.*

EI, XXXIV, Pt. 2, 1961, pp. 51-62.

This Sanskrit charter inscribed in box-headed alphabet of Central India on three plates, discovered at Mallār (M.P.) records the gift of *Mitra-grāma* in Śaṅkhacakra *bhoga* (both unidentifiable) to the *Brāhmaṇa* Śubhachandra by king Pravara II of the Śarabhapurīya family on 2nd *Pauṣa*, in the 3rd year of his reign. The gift village was made a rent free holding.

The recent discovery of Mallār plates of the time of Pravara I has shown that the Śarabhapurīya throne passed after Jaya, to him (Pravara I), his son, and not Jaya's younger brother Durga alias Mānamātra, and after the later to his two sons Sudeva and Pravara II as was generally believed.

Pravara II, who seems to have flourished in the 2nd half of the 6th cent., was probably the last ruler of the dynasty, after whom the throne passed on to the Pāṇḍuvarṇśis of Kosala.—S.R.

183. Chhabra, B.Ch. :—*Nāgārjunakoṇḍa Inscription of Ehavalaśrī's Time, Year II.*

EI, XXXIII, Pt. 4, 1959, pp. 147-49.

This Sanskrit inscription of Brāhmaṇistic nature in Brāhmī of 3rd-4th cent. from Nāgārjunakoṇḍa, from where most of the inscriptions are in Prākṛit and Buddhistic, is in six or seven versions all in broken fragments and incomplete. Chhabra has restored the complete text from the various fragments. It records the erection of a Śiva temple by one Eliśrī on *Māgha* su. 11 during the 14th regnal year of King

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Ehavaśrī. King Ehuvala Chāntamūla is mentioned in other inscriptions as the son of Ikṣvāku king Vīrapurisadata and Mahādevī Bhaṭidevā. He had a sister named Kodabalasrī, queen of Vānavāsaka Mahārāja. Elaśrī, the builder of the temple, was a *Talavara-vara* in service of the king. He was the grandson of *senāpati* Aṇikki who won victory and fame in battles, and son of Gāṇḍi who bears no title. Elaśrī was devout worshipper of Kārttikeya or Kumāra. The word *eli* may be connected with Tamil *vel*, equivalent to *śakti*, spear. The names of donor's family are of Dravidian origin.

It is not possible to equate the regnal year with the Christian era.—S.R.

184. Chhabra, B.Ch. :—*Uppugundur Inscription of Vīrapurisadata's Time Year 19.*

EI, XXXIII, Pt. 5, 1960, pp. 189-91.

This Prakrit inscription in Brāhmī script of 3rd cen. A.D. is edited from the estampage of the original record on a marble pillar brought from an extensive site with remains of a Buddhist *caitya* near the village Uppagundur. The inscription was destroyed by vandals.

It records the pious act (lost in the damaged lower portion after the few surviving letters of line 10) of the donor named Siṅghala (after his grandfather's name according to the custom of the times), son of the merchant (*vāniya*=*Skt. Vāṇija*), called Vaira (*Skt. Vajra*). The surviving letters of line 10 show that the object of record was probably the erection of a *mahācaitya* at a place which was a *paṭana*, i.e., a sea port or a flourishing coastal town. The grandfather of the donor hailed from Dhamñakoṭa (*Skt. Dhānyakaṭaka*) known also from Maidavolu plates of Śivaskandavarman.

The inscription is dated in the 19th regnal year of the Ikṣvāku king Vīrapurisadata whose highest known year is 20 cited in Jaggayya-peta inscription. Thus, it does not add to our knowledge except throwing some fresh light on the extent of the king's dominion.—S.R.

185. Chhabra, B.Ch. :—*Maṇḍkilā Tāl Inscription, V.S. 1043.*

EI, XXXIV, Pt. 2, 1961, pp. 77-90.

This Sanskrit *praśasti* inscribed on a black-stone slab in Kuṭila or proto-Nāgarī script was recovered from a tank called Maṇḍakilā Tāl at Nagar, Rajasthan. It was composed by the poet Vimalamati, 7th in descent from the famous poet Bāṇa and a resident of Roheṭaka

(Rohtak). It refers to the reign of *loka-nṛpa* (popular king) and capital of Mālava (Ujjayinī). The reference, therefore, seems to be to Vākpati Muñja (973-95 A.D.) of Paramāra dynasty.

It opens with the invocation to god Viṣṇu, Hari-hara (Śaṅkara-Nārāyaṇa) and the Sun. Next it describes the city of Mālava, an eminent Brahmaṇa Indraśarman, and the genealogy of the banker Nāgahari of Dharakaṭa family down to his fourth descendant Nandana, son of Ādyotana and Nāṭyā. The banker Nāgahari, his grandson Nārāyaṇa and the later's grandson Nandana are credited with building temples.

The style of the *praśasti* closely follows the poetical traditions and conventions in the skilful use of metres, figures of speech, puns, etc., like the poet's great ancestor Bāṇa. The two stanzas in *Cakra-bandha* inscribed in a circle in the centre of the inscription hides the poet's name—S.R.

186. Chowdhury, Vasant & Ray, Parimal :—*A Copper Coin of Vrajanātha Simha*.

JAIH, VI, Pts. 1-2, 1972-73 pp. 126-31.

This round copper coin was struck by the Ahom ruler Vrajanātha Simha who had very short rule of three months from February to April or May, 1818 A.D. On the obverse the coin bears a four-line Sanskrit legend in Bengali-Assamese script while the reverse gives the Persian rendering in Persian script. The legend gives the name of the monarch (Shāh Ālam Bādshāh), Vrajanātha Simha and the Śaka year 1739, and it was struck perhaps on the analogy of the copper issues of the East India company. The denomination of the coin may be regarded as two *paṇas* equal to one-pai *sikkā* or sixty-fourth subdivision of Rupee.—P.G.

187. Chowdhury, Vasant and Ray, Parimal :—*Coins of Mukuṭamāṇikya of Tripura*.

JAIH, VII, Pts. 1-2, 1973-74, pp. 171-74.

A round rupee of silver had been acquired by the State Museum of Tripura at Agartala by K.P. Dutta. The issuer of the coin is King Mukuṭamāṇikya of Tripura during the latter half of the fifteenth century (1489-90 A.D.). The weight and size of the coin are 10.55 gms. and 27.35 mms. respectively. An extra-ordinary feature of the coin is the grotesque device of dancing Garuḍa on the reverse, which is known for the first time in the history of Tripura coinage.

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188. Deshpande, B.S. :— *Seven Short Yādava Inscriptions.*

MUJ, XI, No. 2, 1973, pp. 1-8.

The Yādavas of Mahārāṣṭra and N. Konkan (12th-13th century A.D.) have left more than 400 lithic records in Sanskrit, Marāṭhī and Kannaḍa languages. Their shorter records have, therefore, often gone unnoticed. The author has discussed the following seven of them :—

1. The Akluj Marāṭhī inscription of the Yādava king Siṅghaṇadeva I of Seunadeśa;

2. Bidkin Marāṭhī Ins. (undated), palaeographically 12th-13th century, recording the construction of a well by a resident of Rākṣasa-bhuvana (Aurangabad dist.);

3. Thanegaon Marāṭhī Ins. (1145 Ś.E.=1223 A.D.), mentioning the title of a ruler (whose name is lost) as *Raṇarāṣaka*;

4. Mehkar Jaina image Ins. (V.S. 1272=1215 A.D.) recording the consecration of the image of Neminātha by one Padmāvatī, wife of *Paṇḍita Āśādhara*—a valuable epigraph as Mahārāṣṭra has yielded hardly half a dozen Jain records so far;

5. *Manakeśvara* ins. of Siṅghaṇadeva II of 1223 A.D. which is fragmentary;

6. Rohilgarh Marāṭhī Ins., dated Śaka 1222 from the Aurangabad dist. recording the building of a temple by one Jagadeo Pāṭailā (*Pāṭila* =village chief); and lastly

7. Patoda Marāṭhī Ins. (undated), from the Bihar dist., palaeographically 12th-13th century, proclaiming that the income of forced labour from the town was donated to the temple of Saṅgameśvara.—M.C.

189. Dwivedi, Vinod P. :— *Life Depicted in Ancient Indian Ivory Carvings.*

JIH, LI, Pt. 3, 1973, pp. 463-70.

Discovery of carved combs, hair pins, surmounted by birds or animals. pieces of dice, etc., show that the use of ivory was quite extensive in Harappan times in sites like Mohenjodaro, Harappa, Lothal, etc. But the Neo-lithic people used only bones of animals killed for food or antlers for making weapons, tools, etc.

Large gap between Harappan and early historical period (5th cent. B.C.) is reflected in almost scanty ivory articles found from Taxila, Rupar, Nagda, Ujjain, etc. (6th-4th cent. B.C.). The highly conventionalised figures show antropomorphic representation probably of mother-goddess indicating continuation of Harappan mother-goddess cult.

Unfortunately, Maurya and Śunga periods have not yielded many ivory objects except some arrowheads, dice, antimony rods, combs, etc. Discovery of Indian ivory objects and a female figurine with elaborate *venī*, heavy jewelry, and diaphanous dress emphasising her nudity at Pompei (Italy) shows that finished ivory objects were favourite export items in 1st. cent. B.C.

The find of an ivory comb at Tripuri (220-100 B.C.) shows that Buddhist monastery laws were not strictly followed. A large hoard of ivories at Begram (Afghanistan) confirms trade and cultural relations between Indo-Afghanistan and Greco-Roman world. The details of headdress and ornaments of the figures show influence of Mathura art (1st-2nd cent. A.D.). Either the objects were imported or carved by imported craftsmen and material. Kuṣhāṇa period sites have yielded ivory and bone carvings of remarkable refinement. An elliptical comb from Sirkap, carved on both sides, is datable to 1st cent. A.D. An ivory piece from Kondapur depicts the abduction of Vāsavadattā by Udayana in narrative panels.

Very little ivory carvings belong to the Gupta Period, the golden age, but the later Gupta period shows that the Kashmir region was quite a productive centre of ivory carving in 8th cent. A.D. It only produced figures of the Buddha and Bodhisattvas and portable shrines.

During the early mediaeval period (11th-13th cent.), Orissa became an important centre of ivory carving.—S.R.

190. Fateh Singh :—*Sindhu Lipi Vācana kī Puṣṭi Meñ Āhata Mudraeñ* (Some Punch-marked coins inscribed in Indus Valley Script. (in Hindi).

BSSS, II, Nos. 1-2, 1972, pp. 53-55.

Some Punch-marked coins discovered from Pagar in Pilibhit district, U.P., in 1972 make sufficient provision in tackling the problem of the Indus Valley script. The coins inscribed in the characters of Indus Valley script and bearing pictures concerning the Rāma story are of immense value and can be assigned to a date earlier than 2800 B.C. The frequent occurrence of the words 'one' and 'onesa' remind us of the Paurāṇic king Veṇa.—P.G.

191. Gai, G.S. :—*Inscription from Hombli.*

EI, XXXIII, Pt. VI, 1960, pp.257-58.

This undated hero-stone (*vīragal*) inscription in two sections in Kannaḍa language and Kannaḍa-Telugu script (8th cent.) is engraved side by side on a slab lying in a field called Kāli Hakkala at Hombli (Mysore State). It records the death of Bādugiḷtigamuṇḍa (son or servant) of Kargāmuṇḍa in a fight against Madamma of Nareyaṅgal when Mārakke-arasa was governing Banavāsi 12000, and the death of Aṇimeṇṭi, son of Priyameṇṭi of Kargāmuṇḍa in the same fight.

The record is identical with another hero-stone from Naregal (2½ miles from Hombli) mentioning Markke-arasa as governing Banavāsi 12000 during the reign of Dorā (=Rāṣṭrakūṭa Dhruva), son of Kṛṣṇa I and ruled from 780-94 A.D.) The same Mārakke-arasa figures in an inscription from Siḍenūr (Dharwar dist.) and in a record from Kachavi belonging to the reign of Dhruva. Therefore, the inscription under study may be assigned to the reign of Rāṣṭrakūṭa Dhruva.

Two records from Nulgeri in Hirekerur Tāluk referring to the reigns of Gondra (Govinda II or III) and Kannara (Kṛṣṇa I, father of Dhruva) mention Mārakke-arasa as governing Banavāsi 12000 and administering *nāḍu* (i.e., Banavāsi-*nāḍu*) respectively. If these identifications are accepted, then Mārakke-arasa was the governor of the Banavāsi province from their time onwards.—S.R.

192. Gai, G.S. :—*Bandora Plates of Maurya Anirjitavarman, Year 29.*

EI, XXXIII, Pt. 6, 1960, pp. 293-96.

This Sanskrit charter in peculiar box-headed characters (6th-7th cent. A.D.) from Bandora (in Goa) was issued by the Maurya Mahārāja Anirjitavarman. Among the beneficiaries of the merit accrued from the grant were the king and three other persons—Nāgapadda, Malladatta and Achala. The latter three were possibly the real donors and had purchased the land, garden, tank, etc., for the purpose of the gift. The inscription introduces a hitherto unknown Maurya king in the 29th Year of his reign. Another land-gift charter of king Candravarman was discovered in Goa in which the damaged name of the dynasty has been restored by D.C. Sircar as Maurya. From some epigraphs, it is learnt that Bhoja kings held sway somewhere in Goa from 4th to 6th cent. Mangaleśa and Pulakeśin II are credited with success against the Mauryas ruling in Koṅkaṇa (in 6th-7th cent.). Possibly Mauryas defeated by the early Cālukyan kings belonged to the same Maurya branch as that of Candravarman and Anirjitavarman—S.R.

193. Gai, G.S. :—*A Note on Diḍgur Inscription of Kattiyara.*

EI, XXXIII, Pt. 7, 1960 pp. 309-10.

Finding it difficult to explain the existence of this record in Rāṣṭrakūṭa territory in about 800 A.D., as indicated by the palaeography of this inscription, Fleet supposed Kattiyara to be a Cālukya chief Kattiyaradeva of the Bādāmi house, who was one of the 12 confederate kings and princes and who sought to dispute the sovereignty of the Rāṣṭrakūṭa king Govinda III (*Ep. Ind.*, VI, pp. 251-53).

According to Gai, the inscription belongs to the middle of the 8th cent. and the powerful sovereign ruling at that time was Kīrtivarman II (744-45 to 757 A.D.) and Kattiyara is a colloquial form of his name. In support of this, Gai says that Kīrtivarman I (566-96 A.D.) was called Katti-arasa in his Godachi plates (*Ep. Ind.*, 28, 59ff). The characters resemble those of the Āḍur and Paṭṭadakal inscriptions (*Ibid.* XI & III). Gai also regards Kattiyaradeva of Managoli inscription, an ancestor of the later Cālukyas of Kalyāṇa, to be no other than the same Kīrtivarman II in whose vakkaleri plates, he granted certain villages at the request of one Dosirāja (the same as Dosi, the governor of Banavāsi, 12000 of this inscription.—S.R.

194. Gai, G.S. :—*Mayalur Plates of Chālukya Vijayāditya, Śaka 622.*

EI, XXXIII, Pt. 7, 1960, pp. 311-14.

This charter in Sanskrit inscribed in Kannaḍa-Telugu script on three plates, records the grant of the village Yukrombe, to the west of Viñchicheḍi in Peḍekal district, to Māraśaraman and other Brāhmaṇas by the Western Cālukya king Vijayāditya (696-733 A.D.) from Poṭṭalikānagara camp in Bāvihāra district in Śaka 622 (8th April, 700 A.D.).

The record is important as one of the few inscriptions of the king's early part of reign and as the earliest grant of the king so far in Telugu country. The writer of the grant was *Mahāsāndhi vighraḥika* Rāma Puṇyavallabha who wrote almost all his grants. Puṇyavallabha was possibly the name of the family.

Pottalikānagra in Bāvihāra-ṣaya may be the same as Paṭṭalakere the capital of the Western Cālukya Jagade Kamalla Jayasimha II (1018-42 A.D.) and is identified with the Peḍakaṇṭsimā comprising a part of the modern Kurnool District. The identification of Yukrombe and Viñchicheḍi is not certain.—S.R.

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195. Gai, G.S. :—*British Museum Plates of Govinda III, Śaka 726.*

EI, XXXIII, Pt. 7, 1960, pp. 327-32.

This Kannaḍa prose charter, inscribed on three plates (with ring and a Garuḍa seal) in Kannaḍa-Telugu characters records the renewal of a former grant of Mudumbe (not identified) made by the Bādāmi Cālukya Kirtivarman II (744-45 to 757) by Govinda III. It is dated in Śaka 726 (4th April, 804 A.D.). It was first published by Fleet (IA, XI, 125-27).

Gai has drawn attention to some mistranslations of certain expressions by Fleet and given his own readings and translations of those passages. According to Fleet, Govinda III, having conquered Dantiga (Pallava Dantivarman, 761-812 A.D.) who ruled over Kāñchī, had come to levy tribute. Gai's corrected translation says that 'the King was on his march to Kāñchī against Dantiga in order to levy tribute from him'. It is, therefore, necessary, says Gai, to modify the chronology of the conquests of Govinda III based on Fleet's translation which makes the conquest of Dantiga complete when the present plates were issued.

The inscription is interesting because of (1) being the shortest of Govinda's copper-plates; (2) being the only Rāstrakūṭa grant in Kannaḍa language, and the only record mentioning the adversary Dantiga; (3) having no invocatory verse and beginning straightaway with the date-portion, resembling in form the stone inscriptions; and (4) omitting genealogical account of the ruling king and his address to the feudatory officials.—S.R.

196. Gai, G.S. :—*Hulgūr Inscription of Khoṭṭiga, Śaka 893.*

EI, XXXIV, Pt. 2, 1961, pp. 59-62.

This Kannaḍa inscription, inscribed on a stone slab from a field at Hulgūr (Mysore State) in Kannaḍa-Telugu script (10th cent.) records the renewal of a grant by the daughter of Dānapa (Aṅkabharasi) and wife of the Jain governor Guttiya-Gaṅga, in the śaka year 893, *Māgha Śu. 11* (28th Jan., 972 A.D.), at the request of Mārasīṅghayya of the Maṇalara family who was then the head man of Purigere-300. Maṇalora or Maṇalera family is also known as Sagarānvaya.

In Ātakūr inscription, a Maṇalera officer of Sagar lineage is mentioned as working under Gaṅga Batuga, the feudatory and brother-in-law of Rāstrakūṭa Kṛṣṇa III. Gaṅga Batuga was the father of Guttiya-Gaṅga or Mārasīṃha II of the inscription under study.

Therefore, Maṇalera Mānasiṅghayya was the immediate successor, if not the son, of Maṇalera of Ātakūr record. Another Hulgūr epigraph (1038 A.D.) mentions Iṛivaheḍaṅga Mārasīṅgadeva who is probably identical with Mārasīṅghayya of the present record. An undated record of Amoghavarṣa from Shiggaon describes Maṇalera Gādiga as the headman of Purigere, and according to N.L. Rao, a descendant of Maṇalera of the Ātakūr record. Since Gai has shown that Amoghavarṣa of the Shiggaon record was Amoghavarsha I (814-78 A.D.), Maṇalera Gādiga would be a predecessor of both Maṇalera of the Ātakūr record and Mānasiṅghayya of the present record.

Pullungūr is modern Hulgūr. Other geographical names are well known.—S.R.

197. Gokhale, Shobhana :—*Panhale Copper-Plates of the Śilāhāra King Aparāditya I and Vikramāditya Dated Ś 1061.*

BDCRI, XXXIV, Nos. 1-4, 1974, pp. 23-32.

This Sanskrit charter inscribed in northern class of alphabets (10th-11th cent.) on three plates, records a grant jointly by the Śilāhāra king Aparāditya and his son Vikramāditya. The importance of the inscription lies in its being one of the few charters issued by a crown prince, the most well-known of this class being the Mayidavolu plates. The inscription introduces the prince Vikramāditya who was so far unknown in the history of Śilāhāras of North Koṅkaṇa. Further, it records the administrative units 'Praṇālaka viṣaya' for the first time, suggesting the southward expansion of the Śilāhāra dominion during the reign of Aparāditya I.

From this record, Vikramāditya seems to be the legitimate heir to the throne. So far Harapāladeva was considered as the successor of Aparāditya I. Either Vikramāditya had died or the throne might have been usurped by Harapāladeva—the problem requires further evidence.—S.R.

198. Gokhale, Shobhana :—*Epigraphical Evidence for the Chronology of Ajanta.*

JIH, LI, Pt. 3, 1973, pp. 479-84.

Not a single inscription at the Mahāyāna caves of Ajanta is dated in regnal year or in any specific era. Inscriptions in caves XVI and XVII record the genealogies of the Vatsagulma Vākāṭaka king Hariṣeṇa and his victory over Trikuṭa without giving the name of the defeated

king. Therefore, to determine the sequence of development of the Mahāyāna phase at Ajanta, two factors are important, viz., (1) fixing the date of Hariṣeṇa, and (2) determining the period of termination of the architectural activities at Ajanta.

With the help of Poona plates of Prabhāvatīguptā, the date of the Uccakalpa king Jayanātha and Purāṇic evidence, V.V. Mirashi has assigned the reign of Hariṣeṇa from 475 to 500 A.D. Walter Spink has, from the study of Hindu and Buddhist monuments, assigned the reign of Hariṣeṇa from 460 to 490 A.D. Hisse-Borala inscription of Devasena, father of Hariṣeṇa, is dated Śaka 380 (A.D. 458). Spink has ended the reign of Devasena by 460, only 2 years after the above inscription. There is no valid reason for the termination of Devasena's political power so soon. Hence the date of Devasena (470-75 A.D.) and Hariṣeṇa (475-500) as given by Mirashi should be accepted.

The Kanheri plates of the Traikūṭakas are dated Kalacuri era 245=495 A.D. Other Traikūṭaka plates (K. 256=506 A.D.) mention the name of king Madhyamasena. Hence, chronologically, it was he who was defeated by Hariṣeṇa. The post-dated inscription definitely suggests that Madhyamasena's power was temporarily eclipsed by Hariṣeṇa, but was restored by A.D. 506.

In Ajanta, there is equal weight of northern, southern and western palaeography due to its being a cultural centre. Its palaeography can be successfully employed for chronological purposes but the results would be approximate, not precise. Palaeographically, inscriptions in cave XX may be assigned to 450-525 A.D., and so also in cave XXVI, which show Kalacuri style of putting knobs over the tops of letters.

Even the statistical analysis of the letters of Ajanta does not take the palaeography beyond A.D. 525. This shows that the Vākāṭaka architectural activities came to an end shortly after Hariṣeṇa's reign.—S.R.

199. Gopala, B.R. & Sathayanarayana, R. :—*Inscription from Baṇṭvāḷa*.

EI, XXXIII, Pt. 7, 1960, pp. 299-302.

This incirption in Kannaḍa language is inscribed in Kannaḍa script (the last two lines in Nāgarī) on a stone tablet fixed into a platform in front of the Veṅkaṭarāmaṇasvāmin temple at Baṇṭvāḷa, S.Kanara District.

It records the death of Svāmī Bhuvanendra-tīrtha Śrīpāda of the Kāśī maṭha and the erection of a lamp-post by Srinivasa Bāḷiga. The

date of the Svāmī's death is śaka 1808 (26th Nov., 1886) and that of the erection of the lamp-post, *Māgha su*, 15 (8th Feb., 1887) which is also specified in line 19.

Śrīnivās Bāḷiga, the donor, was a Gauḍa-Sārasvata Brāhmaṇa of Kāśī *maṭha*. The Sārasvatas originally belonged to Panjab dwelling on the banks of the Sarasvatī. Some of them migrated to Tirhut, and moved to Goa in the South Konkan.

The Kāśī *maṭha*, a Vaiṣṇava institute of dualistic philosophy of Madhavāchārya, was established by Svāmī Devendra-tirtha about the middle of the 18th cent.

The main interest of the record lies in the fact that it contains a song in the *Kāpi-rāga* and *aṭṭa* (*aṣṭa*)-*tāla* consisting of a *pallavi*, *arupallavi* and two *caraṇas* in the literary style of Haridāsa. Baṇṭvāḷa is referred to as Vaṭapura.—S.R.

200. Gopal, Lallanji :—*Pāñcālī in the Inscriptions of the Licchavis of Nepal*.

EW, 24, Nos. 3-4, 1974, pp. 327-40.

The author discusses the word *pāñcālī* in the inscriptions found in Nepal. He takes *pāñcālī* as a committee or Pañchayat or as a corporate body. Numerous epigraphs have been analysed to prove this theory. The *pāñcālī* had their own building or establishment where even government officers were not allowed to enter or interfere. With the help of inscriptions it is further proved that *pāñcālī* was an establishment associated with a temple or a religious institution. The *pāñcālīkās* were assigned the duty of maintaining the arrangements made earlier for certain temples listed in it. They had also the freedom to regulate their affairs by themselves. The author also critically analyses the views of various scholars on the subject and only then relates his hypothesis.—S.B.S.

201. Gupta, Kamalakanta & Sircar, D.C. :—*Date of the Gorākui Inscription*.

JAIH, VI, Pts, 1-2, 1972-73. pp. 182-85.

Gupta opines that the Gorākui inscription bears the date the 17th of *Māgha* in Hijri (not Śaka) 920 which falls in the early part of the 16th century, i.e., during the Muslim rule in Bengal. The expression *Rumakara Śaka* refers to the Musalmānī or Hijri year as the Khalif of the Muslim world was known in Bengal as the Pādshā of Rum

(Roma). Sircar fully endorses the views of Gupta, because the palaeography of the epigraph fully supports this dating. Regarding the word *Śaka* he observes that apart from the fact that the Muhammadans were often mentioned as *Śaka*, the word *Śaka* or *Śāka* could be used to indicate any other reckoning besides the *Śaka* era.—P.G.

202. Gupta, P.L. & Sircar, D.C. :—*Umā-Maheśvara Image Inscription from Skandir (Afghanistan)*.

JAIH, VI, Pts. 1-2, 1972-73, pp. 1-4.

This inscription in the later Brāhmī script of the 6th or 7th century A.D. was discovered during the excavation at Tapa Skandar, a mound to the north of Kabul in the plain of Kapiśa. Both the authors have deciphered the inscription. Sircar explains the ideas contained in both the stanzas of the inscription. He says that it is difficult to read and interpret the second stanza. The Śaiva author of the record tries to represent Śiva out of the Hindu trinity as greater than Viṣṇu and Brahmā. He is described as the *Kāraṇa* (cause) while the words *Kartṛ* (actor) and *Kriyā* have been used for Brahmā and Viṣṇu respectively.—P.G.

203. Handa, Davendra :—*Eka Āhata Svarṇa Mudrā (A Punch-Marked Gold Coin)*. (in Hindi).

MBh., XXII, No. 3, 1974, pp. 32-33.

Notifies a gold punch-marked coin in a private collection, round in structure (with 1.1-1.0 cm. diameter), weighing 17 *ratīs* and showing the sun and five other symbols on the obverse, and a symbol within a smaller circle on the reverse.—M.C.

204. Jacques, Claude :—*Etudes d'Epigraphie Cambodgienne-VII (Study of Cambodian Epigraphy-VII)*. (in French).

BEFEO, LIX, 1972, pp. 193-220.

See Under Sec. VII.

205. Jain, Bal Chandra :—*Kalacuri Inscription from Kārītālāi*.

EI, XXXIII, Pt. 4, 1960, pp. 186-88.

This Sanskrit charter inscribed on a stone slab in Nāgarī (10th cent.), dug out from a field in Kārītālāi (M.P.) records the construction of a well in the heart of Somasvampura (Kārītālāi) by Someśvara, a

minister of Kalacuri Lakṣmaṇarāja II son of Yuvarājadeva I and grandson of Mugdhatuṅga. From another record, Lakṣmaṇarāja is known to have erected a Viṣṇu temple at Kārīṭalāi.

“Unlike the Bilhari inscription, the present record which is definitely earlier than the former, claims for Yuvarājadeva I *alias* Keyūravarṣa, the victories over Gauḍas Kosalas, the South Indian kings and the Gurjaras only. The views of scholars who doubt the statement of the Bilhari inscription that Yuvarājadeva I had even conquered Kāśmīra and the Himālayan countries, find support from the present inscription.”—S.R.

206. Kolte, V.B. :—*Brāhmī Inscription from Pauni.*

El., XXXVIII, Pt. 4, 1971, pp. 169-74.

Four small inscriptions (A, B, C and D) are on the stone pillars and railings on a mound scattered with the relics of an ancient Buddhist settlement at Pauni. The script and art point to 1st-2nd century B.C.

'A' on an octagonal pillar of the railing with human sculptures in the lower panel, and the early Buddhist motifs in the upper panel. The word *Nāga* in this insc. which reads *Nāgasa Pachanekayisa*, does not refer to the *Nāga* clan, but is a personal name and *pachanekayisa*, 'one who has studied the 5 *nikāyas* of the *Sutta-piṭaka*' affords a proof that the 5 divisions existed in the 3rd cent. B.C.

'B'—*Pavajitasa Uதாகasa mādirehi*, '(The gift) of the monk Utaga from Mādira (Mādurā ?), a place name.

‘C’ and ‘D’—*Upāsikāya Visayitāya dāna* and.....(*yā*) *ya Visamitāya da (dā) na sukhāya hotu sava-sātāna*, refer to the same donor, the lay worshipper Visamit-a gift for the happiness for all being.—S.R.

207. Krishnan, K.G. :—*Śrīraṅgam Inscription of Rājārāja II, Year II.*

El, XXXIII, Pt. 4, 1959, pp. 159-62.

This inscription in Tamil language and 12th cent. characters inscribed on a wall of the Raṅganāthasvāmin temple at Śrīraṅgam (Madras) registers the gift of a golden lamp-stand set with a ruby to the god Raṅganātha, and a sum of 68½ *achchu* (=about 633 *Kāśu*) coins for lighting the lamp with its interest all the 365 days of the year. The gift was made by Kodai Ravipannan in the 11th year of the reign of Ko-Parakesarivarman at Srirangam. *CC-0. In Public Domain. Digitized by eGangotri* Rājarājadeva, the

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2nd king in the Choḷa dynasty. The date corresponds to Nov. 19, 1156 A.D.

The inscription is important for giving an earlier date of year 332 of Kollam era for the donor, Kodai Ravivarman, king of Veṇāḍu, known from other inscriptions. He is identified with Vīra Ravivarman Tiruvadi of Veṇāḍu who was reigning in year 336 of Kollam era. For relationship between him and the Coḷa monarch, reference is made to an inscription of the period. The identity of Ravivarman of Veṇāḍu mentioned in the inscription of Māravarman implies a matrimonial connection between the Pāṇḍyas and the Tiruvaḍis of Veṇāḍu.

The word *varakkāttiṇ* indicates that the king of Veṇāḍu was not present at Śrīraṅgam but was represented by his secretary Kaṇḍaṇ Iravi. —S.R.

208. Krishnan, K.G. and Subrahmanyam, V.S. :—*Kāñchīpuram Inscription of the Time of Acyutarāya, Śaka 1453.*

EI, XXXIII, Pt. 5, 1960, pp. 199-224.

This inscription in two parts, viz., in Sanskrit in Grantha script and in Tamil in the Tamil script mixed with Grantha, is found in the Ekāmrānātha temple at Kāñchīpuram. It is dated in the reign of Acyutarāya of the Tuluva dynasty of Vijayanagara in Śaka 1453 (1532 A.D.), and is important for the late mediaeval political history of S. India.

The munificence of the gifts made to the poet Śrīnivāsa in appreciation of his four literary works—*Śivabhakti-vilāsa*, *Caraṇādistava*, *Bhogāvalī* and *Nāmāvalī*—is sufficient indication of the patronage that men of letters enjoyed during that period.—S.R.

209. Lewitz, Saveros :—*Inscriptions Modernes d'Angkor (Modern Inscriptions from Angkor). (in French).*

BEFEO, LX, 1973, pp. 163-203.

Author gives translations of inscription nos. 17, 18, 19, 20, 21, 22, 23, 24, and 25 which relate to praise of bridgrooms, impermanence of human body, etc.—N.D.G.

210. Mirashi, V.V. :—*Notes on Senakapāt Inscription.*

EI, XXXIII, Pt. 6, 1960, pp. 251-56.

This inscription records the construction of Śiva temple and some grants of land in favour of the installed deity and some Śaiva ascetics

connected therewith, by Durgarakṣita, son of Devarakṣita who was a minister of the Pāṇḍuvaṁśī king Nannarāja. M.G. Dikshit and D.C. Sircar read a portion of the ins. as *Yo Vinḍhya-dhūrddhr (r-ddha) ratvaṁ Vara [dā]-taṭa-parihatā(ta)mca*. Mirashi reads *Varada-taṭa (or kaṭa)-phaṇihatām ca*, and translates as 'having exterminated a Nāga [king] (phaṇin) of Varadātaṭa', (Devasakṣita) became.....Sircar contends that the emendation and interpretation of the passage by Mirashi is far-fetched and unsatisfactory. Devarakṣita conquered the Vindhya region as far as the banks of the Varadā on behalf of his master who made him the governor of the newly annexed territory and conferred on him the title of Yaśobhāṇḍāgāra. Mirashi's statements that the Vākātakas occupied the Chāṇḍā region in the beginning of 5th cent. and that Suryaghoṣa has to be identified with Śūra, the ancestor of Bhīmasena II (501-2A.D) are mere speculations.—S.R.

211. Mirashi, V.V. :—*Ṭhāṇā Plates of Mummuṇirāja, Śaka 970.*

EI, XXXVIII, Pt. 4, 1971, pp. 145-64.

Five copper plates dug out at Ṭhāṇā (language, Sanskrit; script, Nāgarī; object, grant of 5 villages by Śīlāhāra Mummuṇirāja) dated Śaka 970 (A.D. 1049), give the genealogy of Śīlāhāra family originating from Jīmūtavāhana, son of Jīmūtaṅketu, who sacrificed his life to save Śaṅkhacuḍa from Garuḍa. In the family of Jīmūtavāhana was born Kapardin (I), the ornament of Śīlāhāra family.

Some of the geographical places of the inscription are well known. Purī was the ancient capital of the family. Some identify Purī with Rājapurī near Jañjirā which is doubtful as being far from Sthānaka (Ṭhāṇā), Cousens identified it with a site in the middle of Salsetti island near the village Marol, which, being central, may represent the ancient Puri, but is no indisputable proof.—S.R.

212. Mitra, Debala :—*Ratnagiri Plates of Somavaṁśī Karṇa.*

EI, XXXIII, Pt. 6, pp. 263-68.

This Sanskrit charter in 12th cent. characters was recovered from a mound Rāṇipukhuri (Queen's tank) at the top of the hill at Ratnagiri. It was issued from Yayātinagara by *Parama-māheśvara-parma-bhaṭṭāraka Mahārājādhirāja Paramēśvara Soma-kula-tilaka Trikalīṅgādhipati Karṇadeva alias Mahāśivagupta* in his sixth regnal year. It throws considerable new light on the history of the later Somavaṁśīs by furnishing the names of three immediate successors of Uddyotakesarin, viz., (1) his son Janamejaya, said to have threatened or surpassed the Nāga king Chhindaka-Nāga Somēśvara I (c. 1069-97 A.D.) of Bastar;

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(2) Purañjaya, son of Janamejaya, eulogised vaguely by saying that kings of Gauḍa, Ḍāhala, Kāliṅga and Vaṅga were afraid of his prowess; and (3) Karṇadeva, brother of Purañjaya, a devout worshipper of god Maheśvara.—S.R.

213. Niyogi, Puspa :—*Endowments in Favour of Early Buddhist Monasteries in Bengal and Bihar.*

JAIH, VI, Pts. 1-2, 1972-73, pp. 160-65.

The epigraphical evidence seems to support Fahien's picture of prosperity of Buddhist monasteries. Hiuen-tsang and I-tsing give details of monastic property and other facilities regarding the monastery of Nālandā, the Bha-ra-ta monastery at Tāmralipta, and another near the Guṇamati monastery, a permanent endowment of which was made out of the assigned revenue.—P.G.

214. Phukan, J.N. :—*A Charter of Ahom King Śivasimha.*

EI, XXXVIII, Pt. 4, 1971, pp. 179-82.

Inscribed on both sides of a plate in language and script called Ahom (oldest dialect of Tai language) issued in the reign of Ahom king Chao-pha-Shü-tan (Svargadeva Śivasimha), A.D. 1714-44, to fulfil his father Chao-pha-Shü-Khrung (Svargadeva Rudrasimha), 1696-1714, to Bāgīśa Bhaṭṭāchāryya, father of Raghunandana.

Like other records of the family, it does not contain the royal insignia. The grant was made on the occasion of the dedication of the big Tank at *Che-mun* (Raṅgapura).

At the order of the king, Bar Phukan, a descendant of *Cheng-sai-kan*, gave the land to the *paiks* and asked to write down (on copper plate).—S.R.

215. Ramachandra Murthy, S.S. :—*Hyderabad Museum Plates of Pṛthivīśrī-Mūlarāja.*

EI, XXXVIII, Pt. 4, 1971, pp. 192-95.

Five plates in Sanskrit and southern variety of alphabet prevalent in Telugu, record the gift of village Kaṭṭucherval by king Pṛthivīśrī-Mūlarāja to his son Harivarमारāja who, in turn, granted it to the *Mahāvihāra* constructed by himself for the benefit of the *Bhikṣusamgha* staying therein, from Tāmraparṇī—a locality or an edifice established by the Buddhists of Tāmraparṇī (Ceylon). If Pṛthivīśrī-Mūlarāja

be identical with his namesake of Tummalaḡuḡem Plates, then his date goes back at least three-quarters of the 6th cent. from that (i.e., 7th cent.) assigned by Fleet on palaeographic grounds. Note that this Pṛthivīśrī-Mūlarāja of *Viṣṇukunḡin* record was a *sāmanta*, while that of Godāvarī plates, an independent king who had *adhirāja* Indra as a subordinate ally who defeated Indrabhaṭṭarakavarman, father of Vikramendra-bhaṭṭarakavarman, a weak ruler to be defeated by *adhirāja* Indra.

Mention of Harivarman carries the family to three generations.

The granted village mentioned as lying in Tāḷupaka (mod. Tāḍipāka in Razol Taluk, A.P.)—*viṣaya* indicates that the king's territory extended round that *viṣaya*. Guṇapāśapura, the capital and other villages cannot be identified.—S.R.

216. Sadhu Ram :—*Shinkot Relic Casket Inscription of Menander*.

JDS, I, No. 2, 1972, pp. 25-33.

Of the two sets of post-Aśokan Prākṛit inscriptions in Kharoṣṭhī script on a steatite urn (not casket) and its lid found from the foundations of a new fort at Shinkot, the earlier set refers to the reign of the mighty Greek king Menander, known as being just and very popular. The later set belongs to the time of the Śaka Satraps of Taxila.

The earlier inscriptions refer to the consecration of the bodily remains of the Buddha by Viyakamitra, and the later ones, to the establishment of the same relics for the second time by Vijayamitra.

The diffusion of Menander's coins of great variety from Kābul to Mathurā shows that he ruled over a large territory. He belonged to the house of Euthydemus with its capital at Sākala (Sialkot). He was converted to Buddhism after being satisfied with his discussions on metaphysical and philosophical problems with the Buddhist Thera Nāgasena.

Patañjali refers to the siege of Mathurā and Mādhyamikā by a Yavana king in his *Mahābhāṣya*. Bhandarkar identifies the invader with Demetrius. Sircar, too, says that the invader could not have been Menander. But V.S. Agrawala has made a valuable suggestion by emending *Mahendra* to *Menendra* in the examples of Abhayanandin, viz., *aruṇad Mahendro Mathurām*, etc., and proved that Patañjali's reference is to Menander's siege of Mathurā. Pandeya, too, has ably refuted the arguments of Narain against Patañjali's allusion as referring to that of Menander.—Author.

217. Sadhu Ram :—*Ayodhyā Stone IV Inscription of Dhanadeva.*

JGJKSV, XXVII, Nos. 1-2, 1971, pp. 95-99.

Found near Ayodhyā, this Sanskrit inscription, engraved in transitional Brāhmī of the Śuṅga period, records the building of a sepulchral monument dedicated to his father by Dhanadeva, the lord of Kosala and sixth in descent from *Senāpati* Puṣyamitra.

Palaeographically, the script shows equalization of the upper verticals of consonants except that of *la*.

Historically, the inscription clearly shows that in the sixth generation after Puṣyamitra, the various members of the dynasty had become eager to assume independence. From Bāṇa's *Harṣacarita* we know that Mūladeva, one of the predecessors of Dhanadeva, had killed the Śuṅga king Sumitra and declared himself as an independent ruler of Kosala, and founded the royal house to which kings Vāyudeva, Viśākhadeva, Dhanadeva, Śivadatta, and Naradatta belonged. Apart from the numismatic evidence, no other reference to these six kings occurs elsewhere,

Allowing an average of 20 years for each of the four intervening generations, we come to 71 B.C. as the approximate time of Dhanadeva from Puṣyamitra (c.187 to 151 B.C.).—Author.

218. Sambamurthi, P. :—*Kuḍumiyāmalai Inscription.*

BITC, Jan.-June, 1974, pp. 85-91.

The Kuḍumiyāmalai inscription of Pallava Mahendravarman I (7th century A.D.) is one of the most important epigraphic records for the understanding of the historical development of Indian music, particularly because it was composed at a time when the bifurcation into the two sub-systems—Hindustānī and Karnatic, had not come into existence. It is inscribed on a flat piece of rock near the Kuḍumināthar temple. The *biruda*, *Saṅkīrṇa Jāti*, given to Mahendravarman shows that he was an expert in the exposition of the mixed *rāgas*. The inscription proves (1) that the solfa names of the seven notes had come into active use by then; (2) that the various *śrutis* used in Indian Music can be correctly and logically designated by resorting to the vowel changes in the name of the note; (3) that already suitable symbols were being used to write down music; and (4) that a system of musical notation existed at least three centuries before the advent of the tonic solfa notation, started by Guido d'Arrezzo.

It is interesting to note that the first *rāga* mentioned in the inscription is *Madhyamagrāma* and not *Ṣaḍja grāma*, because the former was the *śuddha* scale of ancient Tamil Music. Evidently, Mahendravarman was a creative genius and he knew that only 22 *śrutis* were used. The music of the inscription is a technical exercise and was intended to develop the finger technique in the playing of the seven-stringed *Vīṇā*, *Parivādinī*.

An analysis of the inscription is given and musical notations are explained.—M.C.

219. Sankalia, H.D. :—*A Brāhmī Inscription from Pāli*.

EI, XXXVIII, Pt. 4, 1971, pp. 167-68.

Engraved in Brāhmī and in Prakrit language influenced by Sanskrit, this inscription records the excavation of the cave and a cistern by *Bhadarīta* Idarakhita (Indrarakṣita) along with some others. The expression *namo arihaṁtānaṁ*, which does not occur in the Pre-Christian records in the Western Mahārāṣṭra caves, but occurs in Jaina context in the inscriptions on *āyāgapaṭas* and images from Jaina *stūpa* at Mathurā datable to early centuries of Christian era. The word *arahata* mostly stands for a *Tīrthaṅkara* in the first place, failing that for a Jaina monk, and very rarely for the Buddha or Buddhist monks. Thus the insc. is important as the earliest Jaina record in Mahārāṣṭra, datable to the 1st. century B.C.—S.R.

220. Sarkar, H. :—*A note on Some Fragmentary Inscriptions from Nāgārjunakoṇḍa*.

EI, XXXVIII, Pt. 4, 1971, pp. 175-78.

Vogel has published fragmentary inscriptions from the *Mahāvihāra* at Nāgārjunakoṇḍa (M1 to M19, to which M20 and M21 have recently been added).

From the point of view of style, Sarkar takes M14 to be part of the record M4, 5, 10, 16 and 18. M18 and 16 form the first line reading *mahāsenāpati* followed by *parigahitasa* and after a gap by M5, 4, 14, and reconstructs 5 lines of the upper half and 9 lines of the lower half of the insc. Next, he gives the full available text reconstructed from M6, 7, 13, 17, 19, 20 saying that M13 comes first, followed by M6 on the left and M17 on the right succeeded by M20, and that M19 also belongs to this. M12, 15 are part of the lower half of another insc., and M21 too is of the same insc. M21 is an isolated fragment.

Leaving aside M11, 14 and 21, the rest show traces of 7 epigraphs. M1, M2,9 and M3 are three separate records of the reign of Vīrapuruṣadatta. These pillars belonged to one *maṇḍapa* complex of the *Mahāvihāra*, recording the foundation of the pillared hall by Chāṁtisiri, the aunt and mother-in-law of the reigning king in the rainy season of his 15 regnal year.—S.R.

221. Sircar, D.C. :—*Bhāṭuriyā Inscription of Rājyapāla*.

EI, XXXIII, Pt. 4, 1959, 150-54.

This slab bearing an undated *kara-śāsana* (only one of the type found in Bengal) in Sanskrit engraved in Gauḍīya or East Indian alphabet (10th cent.) was recovered from a mosque at Bhāṭuriyā, Rajshahi Dist. (now in Bangladesh). It records the dedication of the village Madhusrava in favour of the Śiva temple built by Yaśodāsa, after having fixed 100 *Purāṇas* as an annual *nikara* by the Pāla king Rājyapāla (c.911-35 A.D.). It was published by Siva Prasanna Lahiri in IHQ, 31, pp. 215-31.

Sircar has pointed out certain errors in Lahiri's translation and interpretation. The inscription introduces a locality Aṭṭamūla as the home of Dāsa family or clan and as forming a part of Brihaddhaṭṭa. Yaśodāsa is described as the great grandson of Malhadāsa, grandson of Śūradāsa and son of Saṅghadāsa and Sarasvatī. He was made a *mantrin* by Rājyapāla and later raised to the status of a *Sachiva* and of *Tantrādhikārin* (incharge of administration). Rājyapāla acquired possession of many elephants, horses, and infantry men (prisoners made slaves described as *bhūmijas*) as well as land, gold etc., as a result of his victory over the enemies and made present of them all to the gods and Brāhmaṇas. Lahiri understands *bhūmijas* to be *Chāśī Kaivartas* (fisherman turned agriculturists) and the name endings *dāsa* and *kuṇḍa* (in *Sūryakuṇḍa*, Yaśodāsa's maternal grandfather) to be indicative of their family being *chāśī Kaivarta*. But there is no such reference, and *dāsa* and *kuṇḍa* are at present conglomeration among various Brāhmaṇas and non-Brāhmaṇas.

There is nothing usual in the Buddhist king Rājyapāla's making grant in favour of the Brahmanical god Śiva. *Nikara* means 'a suitable gift'. The places cannot be identified.—S.R.

222. Sircar, D.C. :—*Mallār Plates of Jayarāja, Year 5*.

EI, XXXIII, Pt. 4, 1959, pp. 155-58.

This Sanskrit charter, inscribed on three plates in characters resembling the *Āraṅ* plates and discovered at Mallār, Bilaspur

Dist. (M.P.), records the grant of Kadambapadrullaka (combination of two contiguous localities Kadambapadra and Ullaka) as a permanent rent free holding to a Brāhmaṇa Kapardisvāmin by the king Mahā-Jayarāja from Śarabhapura (near mod. Sirpur in Raipur Dist.) on the 5th day of *Karttika* in his 5th regnal year (a few weeks earlier than the Āraṅ plates). The seal affixed to the ring is lost, but Jayarāja's seal attached to the Sirpur plates of Sudevarāja, son of Jayarāja's brother, and the Āraṅ plate's seal declare Jayarāja to be the son of Prasanna (mātra) who ruled some time after Śarabha, the founder of the city of Śarabhapura, and the latter's son Narendra, known from Pipardula and Kurud plates.

Since Śarabha's daughter's son Goparāja died in A.D. 510 (Eran inscription), Śarabha and Narendra flourished about the end of the 5th and beginning of the 6th cent. respectively. Prasannamātra and his son Jayarāja may therefore be assigned to the first and second quarters of the 6th cent. respectively.

The location of Kadambapadrullak in Antaranālaka is not certain.—S.R.

223. Sircar, D.C. :—*Budhera Pillar Inscription of V.S. 1351, Śaka 1216.*

EI, XXXIII, Pt. 4, 1959, pp. 163-66.

This crudely executed Sanskrit inscription on a pillar in Devanāgarī at Budhera in Shivapuri Dist. (M.P.) was noticed in the *Annual Report of the Arch. Dept., Gwalior State, Samvat 1986* (1929-30 A.D.).

Sircar on carefully examining the impression of the record, says that there is no mention of a king padmarāja or of Chanderi and the Bundelas as stated in the said report. The pillar is a hero-stone raised in the memory of Harirāj and Jayarāja, sons of Madhaisimha and grandsons of *Pradhāna* Ravija of Jutuhāṭṭa, who were killed (by their enemies). The pillar was raised by Yamarāja, son of the younger son of Madhaisimha.

The inscription clearly speaks of an officer of Gaṇpati stationed at Kīrti-durga. Gaṇpati is undoubtedly the Yajvapāla king of that name. The name of Gaṇpati's *Mahāpradhāna* may be *Deu* or *Deuva*, who was stationed at Kīrti-durga. A *Mahāpradhāna* Dejai, Deje or Dejā is known from Bangla inscriptions to have served Gaṇpti's father Gopāla, and was the governor of the district round Kirtidurga. Some mediaeval documents use the expression *mudrā-vyāpāra* in connection with a high administrative officer like the viceroy. The intended lost reading before the word *Yajvapāla* (on the Gwalior inscription) is *Deu* or *Deuva*.

A Chanderi inscription of Pratīhāra Jaitravarman (11th or 12th cent.) says that his grandfather's great grandfather Kīrtipāla built Kīrtidurga after his name. It is not certain whether Chanderi fort is referred to as Kīrtidurga. Another inscription from Deogarh states that Mahīdhara, Chief Minister of Candella Kīrtivarman, built the fort of Kīrti-giri or Deogarh, named after his master. But Budhera is far away from both Chanderi and Deogarh.—S.R.

224. Sircar, D.C. :—*Note on Bhumara Pillar Inscription of Hastin.*

EI, XXXIII, Pt. 4, 1959, pp. 167-72.

This epigraph is noticed in Cunningham's *ASIR.*, Vol. IX, 1879, p. 16, No. 9 and published by Fleet in *CII*, Vol. III, p. 111.

According to Sircar, the name at the end of line 4 is *Indanā*, and not *Indana*, and the numerical figure at the end of line is 8 and not 9. Thus, the date is 18th (not 19th) day of *Kārttika* in the Mahāmāgha year of Jupiter's cycle, variously taken as corresponding to Gupta year 165, 189 and 201 (484, 508 and 520 A.D.). The object of the inscription is to record a *vala-yaṣṭi* (stone pillar) in Mahārāja Śarvvanātha-bhoga in Ambloḍa in Mahārāja-Hasti-rājya by Śivadāsa, son of *gramika* (village headman) Vāsu.

Cunningham took *vala-yaṣṭi*, to mean—'sacrificial pillar', and Fleet, to be a mistake for *valaya-yaṣṭi*, 'boundary pillar'.

Sircar cites certain facts to show that it is highly improbable that the pillar was set up to demarcate the boundary between the kingdoms of Hastin and Śarvvanātha, and that too, by a private individual Śivadāsa. Further, according to Sircar the meaning of the expression *Hasti-rājye* is made clear that Mahārāja Śarvvanātha-bhoga lay within the dominion of Hastin whose reign (less probably, kingdom) is specifically mentioned in relation to the setting up of the inscription pillar. Then follows a long discussion about meaning of *bhoga* which ultimately Sircar takes to mean a *jāgīr* and *vala-yaṣṭi* to be *bala yaṣṭi*, 'a strong memorial pillar' raised in honour of a dead relative of Śivadāsa. In another pillar inscription from Bhumara region of Central India, *bala-yaṣṭi* of a *grāmika* named *Varga* is also called *gotra-sailikā*, 'a family stone'.—S.R.

225. Sircar, D.C. :—*Allahabad Museum Plate of Govindachandra*, V.S. 1171.

EI, XXXIII, Pt. 4, 1959, pp. 176-80.

Of the two plates shown to Sircar, one of Madanapāla (c. 1100-14 A.D.) of the *Gandhāvāla* dynasty of Banāras, inscribed on both

sides records the grant of the village Sājā to Gaṅgādhara Śarman on *Akṣaya-tṛtīyā* V.S. 1164 (16th April, 1108 A.D.).

The second, inscribed on one side in Sanskrit, resembles the other charters of Gāhaḍavāla Govindacandra in palaeography, etc., and records the grant of the village of Vaḍhavalī in the *pattalā* or district of Kasnabbhavana in favour of *Paṇḍita* Govardhanaśarman by Govindacandra after having taken a bath in the Ganges at Vārāṇasī and having worshipped the Sun-god, Śiva and Viṣṇu on the full-moon *tithi* of *Karttika*, V.S. 1171 (1114-15 A.D.). But the day was not Monday as recorded.

The *gotra* Sārkvasya or Sārkaṇva and the *Pravaras* Āṅgīrasa, Āmahīca and Arukṣa of the donee are all corrupt except Āṅgīrasa. They are probably wrong readings for Śārṅgarava *gotra* and Āmahayya (or Āmahīyava, etc.) *pravaras*.

Vaḍhavalī may be identified with one of the village Badhauri in U.P. The district of Kasnabbhavana may be a joint name of two prominent localities in the district, viz. Kasna and Bhawan Bahadurnagar.—S.R.

226. Sircar, D.C. :—*Moḍāsā Plate of the time of Paramāra Bhoja*, V.S. 1067.

EI, XXXIII, Pt. 5, 1960, pp. 192-98.

This Sanskrit inscription in Nāgarī script is dated in V.S. 1067 (A.D. 1011) and records the grant of two *hala* measures of land in Śayanapāta-grāma (mod. Siṅvāḍa) in the Mohaḍavāsaka district (mod. Moḍāsā) by a subordinate *bhotkāra-mahārājaputra* Vatsarāja to a Brāhmaṇa named Derdda or Deddāka of Harshapura (prob. mod. Harsola, Sabarkand Dist.). If the epithet of the feudatory be a mistake for *bhokṛmahārājaputra* then it is not clear whether he was a yet unknown son of Bhoja or of some other king. Vatsarāja was apparently ruling over Mahaḍavāsaka.

The inscription is interesting for (1) mentioning Vatsarāja who is not known from any other source; (2) being the earliest reference to the reign of Bhoja; and (3) speaking of Bhoja's rule over parts of the Sabarkantha-Ahmedabad region (not far from Anahilapātaka, the capital from the middle of 1000 A.D. to the end of 1055 A.D. of Solanki dynasty of Gujarat) from the middle of 1000 A.D. to the end of 1055 A.D.—S.R.

227. Sircar, D.C. :—*Note on Mandasor Inscription of Gauri*.

EI, XXXIII, Pt. 5, 1960, pp. 205-8.

Refutes the opinion of V.V. Mirashi who says that Avanti was

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the capital of all the *aulikara* kings including Yaśodharaman-Viṣṇuvardhana was Avanti and not Daśapura. *Āvantikanṛpa* means the king of the Avanti people and not of the Avanti Country. The second verse of the ins. in which Daśapura is in the accusative and Adityavardhana in the locative seems to show that he was ruling over Daśapura. Again, the inscriptions of the Aulikaras have mostly been discovered at Daśapura and none from Avanti. The Aulikara Bandhuvarman, a feudatory of Kumāragupta (late 5th cent.) had his capital at Daśapura. There is nothing to show that Daśapura was situated in the country between the Vindhya and Pāriyātra. Again, Nirdoṣa was not the viceroy or governor of the said region, but Abhayadatta (AD), his uncle, was the viceroy on whose death Dharmadoṣa (DD), Nirdoṣa's elder brother, became the viceroy. The inscription does not say that Daśapur was the capital of AD or DD. Finally, Gauri's activities recorded here do not prove that he had his capital at Daśapura.—S.R.

228. Sircar, D.C. & Sankaranarayanan, S. :—*Malgā Plates of Sāmanta Indrarāja*.

EI, XXXIII, Pt. 5, 1960, pp. 209-14.

This Sanskrit charter inscribed in a variety of *Siddhamātrkā* characters (1st half of 7th cent.) on three copper plates records the tax-free grant of the village Salagrāmāmantamaraka within Gulagrāmaka situated in Ākāśarāṣṭra forming part of Chheṇḍaparaṅga to a Brāhmaṇa named Bhavasvāmin by Sāmanta Indrarāja from his residence at Maṇḍaka. The record is dated in the first (or eleventh) year of Indrarāja's reign without the mention of the era on the name of his overlord. Palaeographically the record may be assigned to first half of 7th cent.

The inscription is interesting in that Indrarāja and his father are known for the first time from it. In the 6th cent., Maukharis of U.P. and Bihar may have extended their power over Rewa area and Indrarāja, who originally owed allegiance to the Maukharis, ruled independently for some time between the death of Grahavarman (605 A.D.) and the establishment of Harṣavardhana.

None of the localities has been identified. The plates were loaned from a Thakur of Malgā. It is difficult to say whether Malgā is a modification of Maṇḍaka.—S.R.

229. Sircar, D.C. :—*Mahudī Plates of Paramāra Bhoja, V.S. 1074*.

EI, XXXIII, Pt. 5, 1960, pp. 215-18.

This charter in Sanskrit is inscribed in Nāgarī characters (11th

cent.) on two plates in the possession of Ratansingh of the village Mahuḍī. It records the grant of the village Dugāryī situated in Bhūmigr̥ha-pāścima-dvīpañcāśataka by Paramāra Bhoja stationed at Dhārā; to a Brāhmaṇa hailing from Svarṇabhadra in Gauḍa-deśa (W. Bengal). The charter bears two dates, one on which the grant was actually made, viz. full moon eclipse in Śrāvana, V.S. 1074 (30th July, 1018 A.D.); and the other on which the document was incised on the plates, viz., Āśvina-sudi 5, 1074 (17th Sept. 1018). The silence of the record on the conquest of Koṅkaṇa in V.S. 1076 suggests that the event occurred some time after this record, probably in 1019-20 A.D.

The location of the village, district, etc., in Gauḍa country is uncertain.—S.R.

230. Sircar, D.C. :—*Stray Plates from Nānānā*.

EI, XXXIII, Pt. 6, 1960, pp. 238-46.

This Sanskrit charter in Nāgarī script (12th cent.) is re-edited by D.C. Sircar and contains many records of different dates, engraved in groups by several persons on different occasions making donations of *padas* (quarter of a standard measure) of land and *droṇas* of wheat, villages, servants, musicians, etc., to the devadāsīs (called *vilāsinī*, *meharī*, *ganikā* in the record) and to the temples of the various deities situated at Nāḍol. Sircar has pointed out some mistakes of D. Sharma who edited it for the first time (*Marubhūmi*, vol. 6, pp. 2-4), and has divided the charter into eight sections according to the donations made by both royal personages and members of the Chāhamāna royal family of Nāḍol.

Among the donors occur the names of (a) Mahārājādhirāja Āśārāja (1116 A.D.); (b) Mahārājādhirāja Ratnapāla, the son of the elder brother of Āśārāja who gave away a servant named Noriyā together with his relations; (c) Mahārājaputra Kumāra Sahaṇapāla (1135 A.D.); and (D) Mahārāja Ālhaṇadeva, son of Āśārāja and successor of Rāyapāla who donated Kuṭuṁ (bikas) (6th Aug., 1148).—S.R.

231. Sircar, D.C. & Lahiri, A.N. :—*Foot-print Slab Inscription from Nāgārjunikoṇḍa*.

EI, XXXIII, Pt. 6, 1960, pp. 247-50.

This Prākṛit inscription, in characters of the middle 3rd cent. A.D., is on a stone-slab bearing the foot-prints of the Buddha near the entrance of a *stūpa* which was exposed along with a four-winged monastery and a *caitya-gr̥ha* at Nāgārjunikoṇḍa. It records the installation of the

Lord's feet in the *Mahāvihāra* (Buddhist monastery) where lived the teachers of Theravāda-Vibhajavāda school of Ceylon who converted to Buddhism the peoples of Kāśmīra, Gandhāra (Rawalpindi-Peshawar), Yavana (Greek settlement in Kabul), Vanavāsa (in N. Kanara Dist.) and Tāmraparṇī *dvīpa* (Ceylon). This reminds us of another Nāgārjunikoṇḍa inscription in which an *upāsikā* Bodhiśrī is stated to have constructed a *caitya-grāha* on the Little Dharmagiri in the Śrīparvata range for the acceptance of the Ācāryas of Tāmraparṇī who converted to Buddhism the peoples of 12 countries including the above five and of Cīna, Kirāta, Tosālī, Aparānta, Vaṅga, Damela and Palura.

The teachers mentioned in the record were expert in the determination of the meanings and implication of the ninefold teachings of the Buddha and who knew the traditions of the (four) classes of the recluses by heart.—S.R.

232. Sircar, D.C. :—*Inscription in Cave IV at Ajantā.*

EI, XXXIII, Pt. 6, 1960, pp. 259-62.

This votive Sanskrit inscription in characters of the first half of the 6th cent. (slightly later than those of the time of Vākāṭaka Hariṣeṇa in Cave XVI) records that the image, on the pedestal of which it is engraved, was the gift of Māthura, the son of the parents Abhinandin and Skandavasū and the owner (i.e., builder) of the monastery (Cave IV) for the attainment of supreme knowledge, leading to the *Nirvāṇa* by all beings including his parents, his father's mother (or stepmother or aunt-*tātāmbā*), the prominent (friends of his family and his own self—restored reading *suhṛdāmścātmanas*). The early writers on the history of the Vākāṭakas had mixed up the similar names of the kings of the two Nandivardhana-Pravarapura and Vatsagulma branches and have entertained a wrong view of the chronology of that dynasty. The importance of the inscription lies in the welcome light it throws on the controversy about the age of Cave IV.—S.R.

233. Sircar, D.C. :—*Note on Ratnagiri Plates of Somavarṁśī Karna.*

EI, XXXIII, Pt. 6, 1960, pp. 269-74.

Sircar received the first plate from Pandit Ratha Sarma for examination. He says that the eight stanzas constituting the epigraphic text are the same as verses 1-8 of the Balijhari (Narasiṅpur) plates of Uddyotakesarin and have not been quite correctly read and interpreted either by Tripathi or by Misra.

Besides Mrs. Mitra's discussion, there are a few points requiring elucidation. Uddyotakesarin (U.K.), son and successor of Yayāti III,

ruled from c. 1055-80 A.D. The Kelga plates suggest that he made over Kosal to a prince Abhimanyu, while inscriptions of Telugu-Coḍas indicate that successors of UK in Utkala had nothing to do with Kosala. The issue of the grant from Yayātinagara is thus interesting. Yayātinagara (mod. Binaka in ancient Kosala), built by and named after Yayāti I, was the capital of Somavamśis of Kosala. It appears that after the expansion of their power over Utkala, they named their capital in Utkala also as Yayātinagara after Yayāti III.

Sircar further suggests that Rāṇi Karṇapuraśrī was a harlot and one of the secondary queens or concubines of Karṇa, that even her mother too was a concubine of Karṇa and her *gotra* Kāśyapa was the *gotra* of one of her direct female ancestors who had first taken to the profession of a harlot. Sircar further explains certain passages referring to the gift village.—S.R.

234. Sircar, D.C. :—*Madanapādā Plate of Viśvarūpasena*.

EI, XXXIII, pt. 6, 1960, pp. 315-26.

Discovered from Madanapādā, this Sanskrit charter, in characters of 12th-13th century current in Bengal, was first edited by N.N. Vasu (*JASB*, Vol. 65 pp. 6 ff.) and re-edited by N.G. Majumdar (*Inscriptions of Bengal*, Vol. III, pp. 133 ff.).

Up to the verse 10, the genealogy of the Sena dynasty is given as Vijayasena (c. 1095-1158), his son Ballalasena (c. 1158-79), grandson Lakṣmaṇasena (c. 1179-1206) and grandson of Viśvarūpa. From the Vaṅgīya Sāhitya Pariṣad plate of Viśvarūpasena, the name of his son is known to be Sūryyasena which is confirmed by the superscript *r* visible above the erasure and the superimposed name of Viśvarūpa, his father (verse 14); and the name of Viśvarūpa's queen after the word *Śrī* in verse 13 is not legible under the re-engraved name ending in *devī*.

King Viśvarūpasena is stated to have planted sacrificial posts as well as victory-pillars at Purī, Vārāṇasī and Prayāga.

The grant, which is entirely written on an erasure, is stated to be the two plots of land situated in the village Piñjokāśthī mentioned as Piñjokāśthīya-grāma (line 46). The insertion of the father's name in verse 14 has involved many problems. Sircar has solved some of the problems by comparing this grant with the Vaṅgīya Sāhitya Pariṣad plate and the Udalpur plate, viz., that the original charter was issued by Sūryasenadeva, son of Viśvarūpasenadeva and queen Ahvaṇadevī, from the victorious camp at phaspha-grāma, gifting the whole village of Piñjokāśthī also called Piñjokāśthīya-grāma (mod. Piñjari near

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Madanapādā). The boundaries of the gift village have not been identified.—S.R.

235. Sircar, D.C. :—*Purī Inscription of Coḍagaṅga*.

EI, XXXIII, Pt. 7, 1960, pp. 181-85.

Among the several inscriptions exposed on removing the plaster from the walls of the Mārkaṇḍeśvara Śiva temple at Purī, three belong to the reigns of three kings of the imperial branch of the Eastern Gaṅga dynasty. All the three epigraphs record the installation of perpetual *chhāyā-dīpas* (lamps held in the hands of the images of the creators of endowments) in the temple. The earliest of these on the right wall of the second gate belongs to the time of the great Anantavarman Coḍagaṅga (1078-1147 A.D.) who conquered Purī-Cuttack region from the Somavāṁśis about the beginning of the 12th century. This is his only inscription so far discovered at Purī where he is known to have built the great temple of Puruṣottama-Jagannātha after his annexation and transference of his allegiance from Śaivism to Vaiṣṇavism.

The inscription is in Sanskrit influenced by the local language Oriyā and engraved in the Gauḍīya characters. The second figure of the regnal year is 7 and the doubtful first figure is exactly the same as in the same date occurring in the king's Bhubaneśvara inscription which corresponds to Śaka 1036 (1114-15 A.D.) and to the 37th regnal year. Thus, the present inscription also belongs to the same date, viz., A.D. 1114-15.—S.R.

236. Sircar, D.C. :—*Chandil Stone Inscription*.

EI, XXXIII, Pt. 7, 1960, pp. 297-98.

This Sanskrit inscription in early Pāla characters (8th-9th cent.), inscribed on the lintel slab of ruined old temple at the village of Chandil (Bihar), records the construction of a *devakula* (temple) at Chandil by a person named Dāmappa, son of Bhogulla. The name seems to be of Kannaḍa origin which shows the family may have belonged to S. India.

The goddess Bhagavatī is called *Trailokya vijayā*, but there is no such goddess in Hindu or Buddhist pantheon. There is, however a Buddhist four-faced god Trailokyavijaya represented as trampling over the Hindu deities Śiva and Pārvatī a Buddhist conception to humiliate the Hindu deities.

This inscription suggests that in the early mediaeval period the goddess Trailokyavijayā was already identified with Gaurī or Pārvatī, indicating how the Buddhist masses were gradually absorbed into Brāhmaṇical society. Whether our inscription is Buddhist, or semi-Buddhist, the region around Chandil appears to have come under the influence of Buddhism.—S.R.

237. Sircar, D.C.:—*Two Inscriptions of Gupta Age.*

EI, XXXIII, Pt. 7, 1960, pp. 303-8.

No. 1. *Kalāchhalā Fragmentary Grant of Īśvararāta.*

The inscription in Sanskrit records a grant by king Īśvararāta from Prachakāśā. Sircar assigns the palaeography of the inscription to the last quarter of the 4th cent. as it resembles that of the Sāñchi inscription of Chandragupta II. He refutes the views of A.N. Pandeya and V.V. Mirashi that Kathiawar and adjoining regions were first included in the dominions of the Śakas of Western India and then of the Imperial Guptas. The suzerain of Īśvararāta was Samudragupta. The imperial titles like *Parama-bhaṭṭāraka Mahārājādhirāja Parameśvara* and the official titles like *Kumārāmātya, Uparika, Viniyuktaka, etc.* were unknown in the records of Pre-Gupta age. Gupta influence on the official title *Hastyaśvajanavyapṛta* is evident. Hence Īśvararāta could not have flourished before the Gupta occupation of Western India.

No. 2. *Supia Pillar Inscription of the Time of Skandagupta, Gupta Year 141.*

The pillar discovered at Supra (M.P.) bears a Sanskrit inscription in characters of the contemporary records of Parivrājaka and Uchchaklpa dynasties. The Gupta genealogy in the inscription begins with Ghaṭotkacha, and not with *Mahārāja* Gupta. Chandragupta II and Kumāragupta I are not mentioned by these names, but are called Vikramāditya and Mahendrāditya respectively as found only in the legends of some of their coins. Ghaṭotkacha and Vikramāditya are mentioned without the title *Mahārāja* and there are other inaccuracies also in assigning the royal title.—S.R.

238. Sircar, D.C.:—*Note on Shar-i-kuna Inscription of Aśoka.*

EI, XXXIII, Pt. 7, 1960, pp. 333-37.

The bilingual (Greek-Aramaic) rock inscription of Aśoka was discovered in Shar-i-kuna near Kandahar, S. Afghanistan. Its importance lies in the fact that it not only proves the inclusion of

Afghanistan (home of Yavanas and Kambojas) in Aśoka's empire, but also quotes the date when the emperor became a zealous propagator of *Dharma*. Sircar regards it as Minor Rock Edict IV.

Both the Greak and Aramaic versions suggest that Aśoka became a zealous propagator of *Dharma* ten years after his coronation, i.e., in the 11th year of his reign. Usually his coronation is believed to have taken place in 269 B.C

Correlating the information contained in the various edicts, Sircar suggests that (1) Aśoka became Buddhist a years after his coronation (c. 260-59 B.C.); he came into close contact with the *San̥gha*, got converted and undertook pilgrimage to Sambodhi, 10 years after his coronation; (3) he set out on a tour for the propagation of *Dharma*, 11 years after his coronation (c. 358-57 B.C.); and that (4) Minor Rock Edicts I-II were issued in the course of that tour, i.e., 12 years after his coronation (c. 257-56 B.C.).

The Shar-i-kuna now corroborates the suggestion that Aśoka became an active propagator of *Dharma* 10 years after his coronation, i.e., in his 11th regnal year.

Sircar shows that there is a long inexplicable interval of more than a decade between the issue of MRE's I-II and the set of 14 RE's on the one hand and that of Pillar edicts on the other. During this interval, Aśoka may have been busy with his tours of pilgrimage, and with the schism in the Buddhist Church.—S.R.

239. Sircar, D.C. :—*Inscription from Manthani*.

EI, XXXIV, Pt. 2, 1961, pp. 63-76.

This is a Sanskrit *praśasti* in Southern Nāgarī on a stone pillar at Manthani (A.P.). It records the pious deeds of :—

1. Mañchibhaṭṭopādhyāya or Mañchnārya (also Añchanārya), the hero of the *praśasti*. He received a grant of land at the confluence of the Godavari and the Prañitā from the governor Allumprolarāja of Chernūri-*deśa* (mod. Chinnur Taluk, A.D.) with the permission of Kākatiya Gaṇapatideva-*mahārāja* (1199-1260), reigning at Orumgallu (mod. Warangal).

2. Mallikārjuna, father (?) of Mañchanārya, who was dead at the time the *praśasti* was composed by Gopāla-sūri, the other son of Mallikārjuna. He had received land at Manthakuta (mod. Manthani)

from Kākatīya Rudradeva i.e., Pratāparudra I, c. 1163-95 A.D., the uncle of Gaṇapatideva.

3. Keśava-sūri, the younger brother of Mallikārjuna, state to have installed the god Ambānārāyaṇa in Jonna-grāma, in which Mallikārjuna had installed Lakṣmīnārāyaṇa.

4. Gopāla-sūri, son of Mallikārjuna and the composer of the *praśasti* who also had received a plot of land at Mantrakūṭa from the Kākatīya Rudradeva.—S.R.

240. Sircar, D.C. :—*Grants of Gayāḍatuṅga*.

EI, XXXIV, Pt. 2, 1961, pp. 91-104.

The Tuṅgas ruled as semi-independent feudatories of the Bhauma Kara monarchs of orissa over the territory lying to the south of the chieftains of the Sulkīs of Dhenkal-Talcher area with headquarters at Kodāloka (mod. Koālu). Excepting the recently discovered Talcher plate of Gayāḍatuṅga (No. 1 below) issued from Jayapura-koṭṭa (a hill fortress), the other grants were issued from (a city on) Mahāparvata in the Cuttack District.

The plates were published by scholar who appear to have erred in transcribing or understanding their Sanskrit texts which are themselves full of similar grammatical and orthographical mistakes. They are inscribed on both sides in Śiddhamātṛikā script of East India in 10th cent., and are re-edited here.

Plate No. 1—published by N.K. Sahu, OHRJ, VII, 1958, 60-70. The village Svalpa—Kompai was granted to Bhaṭṭa Bhainadeva or Trivedin family residing at Śrīchātra (location not known).

Plate No. 2—published by N.N. Vasu (Arch. Sur. of Mayurabhanja, Vol. I, App., pp. 152-54). It mentions the chief jagattuṅga and his descendant Saloṇatuṅga residing at Rohitagiri.

Plate No. 3—Asiatic Society plate published by N. Chakravarti, JPASB, N.S. V, 1909, 347-50, granting a village to Dado of Ahichchhātra and 5 other Brāhmaṇas.—S.R.

241. Sircar, D.C. & Gai, G.S. :—*Fragmentary Inscription from Chitorgarh*.

EI, XXXIV, Pt. 4, 1961, pp. 53-58.

The stone slab containing two inscriptions in Sanskrit verse called A (3 verses) and B (9 verses) all fragmentary inscribed in Northern

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alphabet (1st half of 6th cent.), records certain pious deeds (probably the building of some shrines) of Viṣṇudatta's son (name lost) who was the *Rājasthānīya* (governor) of Daśapura and Madhyamā under a king (name lost) of the Malwa-Rajasthan region.

Record A speaks of a certain Viṣṇudatta, a merchant, the pious deeds of whose son are recorded in B. It is not impossible that A also refers to the pious activities of the same person.

Record B mentions a *Rājasthānīya* ruling over Daśapura and Madhyamā (the same as Mādhyamikā of the Prākṛit inscriptions and *Mahābhāṣya*, 2nd cent. B.C.). Then there is the mention of Varāha, Viṣṇudatta who appears to be his son, and the construction (prob. of a temple) to the north of Manorathasvāmin's temple by Viṣṇudatta's son whose name is lost.

If Varāha of B was identical with Varāhadāsa of Mandasor inscription of Yaśodharman-Viṣṇuvardhana (532 A.D.), the *Rājasthānīya* mentioned in B also belonged to the same family as the *Rājasthānīya* Abhayadatta and Dharmadoṣa. The area under Abhayadatta's rule was bounded by the Vindhya, the Revā, the Pāriyātra and the Arabian sea. B indicates that the Aulikara Viceroy of Daśapura (Mandasor) was also ruling over Madhyamā (mod. Nagarī). It is better to regard Viṣṇudatta's son as a successor of Dharmadoṣa than a predecessor of Abhayadatta, for, other wise he may have been mentioned in the Mandasor inscription.

The putting of two inscriptions on a slab was perhaps intended to record the construction of two different shrines by Viṣṇudatta's son of different dates.—S.R.

242. Sircar, D.C. :—*Note on Silver Coin of Vāsiṣṭhī-putra Sātakaṛṇi.*

EI,XXXVIII, Pt. 4, 1971, pp. 165-66.

Rapson read on a silver coin of Gautamīputra Yajña-Sātakaṛṇi the legend :

1. Obverse—*raño Gotamiputasa siri-Yajña-Sātakaṇisa*
2. Reverse—...*naṣa Gotamaputaṣahiru-Yajña-Hātakaṇiṣa*

He correctly conjectured the incomplete expression...*naṣa* at the beginning of the reverse legend to be the genitive form of a word of a South India dialect for the Prakrit *raño* 'of the king'. The same word occurs in the reverse of silver coin of Vāsiṣṭhīputra-Sātakaṛṇi, which

Sircar succeeded in deciphering as *arahaṇiṣa*, if *arahaṇa* stands for Tamil *araśan*, 'a king'.

A recent suggestion is that *ha* and *ṣa* in the legend should be read as *ca* and *ku*, and the word as *aracaṇaku*. But Sircar cites instances from Nānāghāt inscription of early Sātavāhanas in which *s* is modified to *h* in Southern Prakrit, and, from Bhaṭṭiprolu inscriptions that *ṣa* is the genitive suffix in the Prakrit of the coins. Moreover, he says that the Dravidian case-ending-*ku* is not the normal suffix called for here. Hence *arahaṇiṣa* is the right word.—S.R.

243. Sircar, D.C. :—*A Note on Nāgārjunikoṇḍā Inscription of 337 A.D.*

EI, XXXVIII, Pt. IV, 1971, pp. 183-85.

Records the creation of an *akṣaya-nīvī* (permanent endowment) by a lady with the assistance of a few more for the maintenance of the shrine of Nodagīśvarasvāmin and a *sthala* (platform) made by her in Cyclic year *Vijaya* (A.D. 333) of the time of Ikṣvāku king Ehuṇula Śāntamūla. She deposited 70 gold *dīnāras* with one *śreṇī* (guild) and 10 each to other three, two of which were *Pūrṇika* (growers and sellers of betel leaves) and *Āpūpika* (confectioners). The *citraṇa* (embellishment) was to be done by the *śreṇīs* (*ātmanā*) or by the *nigama*, headed by the *śreṣṭhin* who had some kind of jurisdiction over the *śreṇīs* and could compel them to do the embellishment. One meaning of *nigama* in Prakrit lexicon is 'the community of tradesmen.' The record shows that there were two weaver guilds in the city of Govardhana.—S.R.

244. Sircar, D.C. :—*Three East Indian Inscriptions of the Early Medieval Period* (1. *Siyān Stone Slab Inscriptions of the Time of Nayapāla*; 2. *Bodhagayā Stone Slab Inscription of Buddhasena in the Berlin Museum*; 3. *Antichak Stone Pillar Inscription of Māsānikesa*).

JAIH, VI, Pts. 1-2, 1972-73, pp. 39-59.

The fragmentary Siyān inscription is an eulogy of the Bengal ruler, Dharmapāla, by a Vaiṣṇava poet. It refers to the slaughter of the forces of the Cedi king Karṇa apparently by the Pāla monarch. The purpose of the *praśasti* is to record a person's pious activities including the construction of temples for Śiva and other Brāhmaṇical gods and goddesses.

The Bodhagayā inscription refers to the grant issued from Vikramapāṭaka by *Pūṭhipati Ācārya Buddhasena* who ruled after the establishment of the supremacy of Turkish Mussalmans in Bihar apparently

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over a small territory in Bodhgayā region. The last Antichak inscription is discovered near Colgong railway station in the Bhagalpur district, which is believed to be the site of the famous Buddhist monastery of Vikramaśilā. It is damaged and is written in Gaṇḍī characters of the twelfth century A.D. or later. Mañjuśrī, who is the author of this eulogy of Sāhura, was a Buddhist, though this *praśasti* exhibits considerable Brāhmaṇical influence. — P.G.

245. Sircar, D.C. : — *Indological Notes* (14 *Kaliṅga-Mahiṣak-ādhipati*; 15. *The Yavanas and Mathurā*; 16. *The Brahmaparivarta Purāṇa and the Vaidya Community of Orissa*; 17. *Further Observations on the Skandar and Siyān Inscriptions*).

JAIH, VI, Pts. 1-2, 1972-73, pp. 166-78.

14. The location of the Mahiṣaka country about the present Chanda district of Mahārashtra on the basis of the Jātaka literature helps us locate the country near Kaliṅga as desired by the reference in the form of a tribute to the Mahāmeghavāhanī king Sāda who is described as *Kaliṅga-Mahiṣak-ādhipati*, i.e., the lord of both the Kaliṅga and the Mahiṣaka countries.

15. Early Jain tradition seems to be persistent in associating Mathurā with a Yavana King. A Jaūna (Yavana) king of Mahurā (Mathurā) is stated to have assassinated a monk named Daṇḍa in a park called Jaūnāvamka (Yamunāvakra) and later on became a monk himself. The king is mentioned as Jaūnarāya (*Yavana-rāja*) in the early Jain work *Niśīthasūtra*, and a Jaūnasena (Yavanasena) in the *Viśeṣaśyakhabhāṣyavṛtti*.

16. the story of the *Brahmaparivarta Purāṇa* represents the Vaidyas as low caste Brāhmaṇas with the profession not only of the physician, but also of the astrologer. These Vaidyas are neither the present day Vaidya community (Ambaṣṭhas) of Bengal, nor the Vaidyas of Tamilnadu and Kerala, but the above Vaidya community is really the degraded class of Brāhmaṇas called Vaidya or *Paṇḍit* and living in the Ganjam district of Orissa and its neighbourhood.

17. Sircar has given his observation about the Skandar inscription on the basis of some parallel stanzas in the *Harivaṃśa*, and about the Siyān inscription on the information from Z. A. Desai that an Arabic inscription dated 1220 A.D. had been originally incised on the reverse of the entire slab which proves the inclusion of Rāḍhā in the Muslim Kingdom in the first quarter of the thirteenth century A.D. — P.G.

246. Sircar, D.C. :—*Bāṅgaḍh Stone Inscription of the Time of Naya-pāla*. JAIH, VII, Pts. 1-2, 1973-74, pp. 135-58.

Bāṅgaḍh was the ancient Koṭivarṣa viṣaya included within the ancient province (*bhukti*) Puṇḍravardhana within the Gupta empire. The stone inscription is now kept in the Balurghat College Museum. It is an undated inscription; but it refers to the time of the King Naya-pāla (c. 1040-55 A.D.) and contains 35 lines in Proto-Bengali script. Its purpose was to record an eulogy of Mūrtiśiva and the installation of his statue, apparently in the Śiva-Śakti temple recorded in the epigraph. However, the construction of the image of a Śaiva teacher and its installation in a temple are not unknown in other parts of India. Moreover, the Śaiva teachers of the Mattamayūra community enjoyed great power and prestige in various parts of India from the ninth to the thirteenth century A.D. This epigraph is specially valuable from the point of view of political and religious history of ancient India. — S.K.M.

247. Sircar, D.C. :—*On Some Early Inscriptions of Assam*.

JARS, XXII, 1974, pp. 1-11.

Discusses four inscriptions of Assam, viz., (i) Baḍgaṅgā Rock inscription of Bhūti-varman, (ii) Dubi Copper Plate inscription of Bhāskaravarman, (iii) Parbatīya Copper Plate inscription of Vanamāla, and (iv) Nilāchala Copper Plate inscription of Mādhava. There was some controversy about the date of Baḍgaṅgā (=Bargaon in Assamese) inscription between N.K. Bhattasali and the author who has fixed the date as 563 A.D. in place of 553 A.D. assigned to it by Bhattasali. The study of Dubi Copper Plate inscription of Bhāskaravarman, great great grandson of Bhūti-varman, about some rulers of Prāgjyotiṣa, viz., Sthiravarman, Susthitavarman, Supraṭiṣṭhitavarman and Bhāskara-varman of the Varman dynasty. Parbatīya plates of Vanamāla of the Mleccha dynasty of Prāgjyotiṣa reveals many facts of historical and special importance. Nilāchala Copper Plate inscription gives clue to certain abbreviations that are found in Assam inscriptions. Its importance therefore consists in giving explanation of certain words that are found generally in Assam inscriptions.—D.B.S.

248. Somani, Ramballabh :—*Upaṛagāoṇ kā Aprakāśita Jaina Lekha (An Unpublished Jain Inscription from Upaṛagāoṇ)*. (in Hindi).

Anc., XXIII, No. 2, 1970, pp. 86-88.

Discusses an unpublished Jain ins. (date V.S. 1461) from Upaṛagāoṇ, three miles from Dūṅgarapura (Bāgaḍa). The ins. has 36 lines and is very important for the medieval history of the Dūṅgarapura.

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State. It helps in the reconstruction of the families of Jaitrasimha (ruler of Mewar) and Karmasimha.—M.C.

249. Srinivasan, P.R. :—*Stray Plate in Madras Museum*.

EI, XXXIII, Pt. 4, 1959, pp. 173-75.

This single surviving plate of a set, got from Tirupparankunram, a suburb of Madurai, in Tamil, palaeographically assignable to 10th cent., issued from the Pāṇḍya kingdom, seems to record the settlement of one family each of the classes of shepherds, oil mongers, potters, goldsmiths, carpenters, black-smiths, washermen, Ilavas, Paṇambas, and Paṇaiyas in a village.

The term *āṇṭṭukāṇam* stands for some tax levied from the people of the particular colony for the specific purpose of bathing the images of deities in river water, and *nilakkāṇam* means the remittance both in kind and cash according to the land holdings leased out to the people settled in a colony. The word *kombu* occurs twice, once in the sense of the quality of the paddy, and again to indicate a variety of land. The term *ponṇadu-nilam* means “golden (i.e., fertile) land.” Such expressions as *ūlṭapayan meykkāṭṭu* and *melleluttan* are equally interesting. The adjectives preceding the names of individual *Manrādīs* such as *pañjirriyan* seem to stand for various classes among them.

The locality called Paṇṇiyūr was probably situated in the ancient Pāṇḍyan kingdom, though not identifiable.—S.R.

250. Srinivasan, P.R. :—*A Grant of Mahāśivagupta I Yayāti, year 4*

EI, XXXVIII, Pt. 4, 1971, pp. 186-91.

Set of three plates in Sanskrit and in Nāgarī (10th cent.), issued by King Mahāśiva-Yayāti son of Mahābhavagupta Janamejaya, of the Somavarṁśī dynasty of Kāliṅga, from the camp at Vinītapura in his regnal year 4, records the grant of Kuḍukulokhaṇḍ-kṣetra in the Gaṇḍitamaviṣaya in Udradeśa as a free-tax gift with other usual privileges to Kāka, son of Madhu, hailing from Śrāvasthalekhaṇḍiagrāma and resident of Yaśakaṭaka. Name of the writer is omitted. He may be *Mahākṣapaṭala Śāntināga* himself (if the expression *abhimatena* be corrected to *abhidhānena*), belonging to the Nāga family whose members were under continuous employ of Somavarṁśī kings.

Important in more than one respects : (1) earliest record of the ruler so far known, (2) earliest in which Vinītapura figures as capital, and (3) earliest recording the grant of a village in Udradeśa.

Vinītapura is modern Binka; Uḍradeśa, districts of Purī and Cuttok, and Yaśakaṭaka is Cuttock. Guṇḍīṭama-viṣaya, Kuḍukulo-khaṇḍa-kṣetra ānd Śrāvasthale khaṇḍīya-grāma are difficult to identify.
—S.R.

251. Suman, Kasturchand :—*Bahoribanda Pratimā Lekha (An Image Inscription from Bahoribanda)*. (in Hindi).

Ane, XXVI, No. 1, 1973, pp. 46-47.

A brief reappraisal of an inscription of *Mahāsāmāntādhipati* Golhaṇadeva, a Rāṣṭrakūṭa, who was a feudatory of the Kalacuri king Gayākarna. The epigraph was previously studied by Cunningham, Bhandarkar and Mirashi. The author suggests *śaka samvat* 1022 as the date of the inscription. The Sanskrit text is given along with a free translation in Hindi.—M.C.

252. Swamy, A. :—*A Rare Potsherd (Rouletted Ware) Inscription from Arikamedu*.

BITC, July-December, 1973, pp. 77-90.

The potsberd of Rouletted Grey ware (1st century A.D.) bears five Tamil-Brāhmī letters and is a fragment of a dish. It is important because (1) in Tamil country, this sherd of the Mediterranean origin bears the Tamil-Brāhmī letters, (2) the letters on a dated ware help us to date the palaeography of the letters, and (3) the palaeographical features of these letters supply the archaeological date for determining the antiquity of *Tolkappiam*, the earliest extant treatise on Tamil grammar.—S.R.P.

253. Swamy, B.G.L. & Nanjundan, K.R. :—*The Kālāmukha Sect in the Tamil Country*.

BITC, Jan-June, 1972, pp. 101-16.

Deals with the spread of the *Kālāmukha* sect among the Tamil-speaking people on the basis of available inscriptions from the following southern districts :—

1. Tiruchi District : Three inscriptions from Koḍumbālūr, the earliest belonging to c. 7th century A.D., referring to the *Kālāmukha* preceptor Mallikārjuna of Mathurā in addition to other important details.

2. Salem District : An 8th century epigraph from Tagaḍūr (Dharampuri) mentioning a *Kālāmukha* teacher Vidyārāsi.

3. North Arcot District : The Cōlīśvara Śiva temple of the time of Rājendra I at Mēlpāḍi, mentioning one Lakulīśvara *Paṇḍita*.

4. South Arcot District : An inscription in the Jambunātha temple (Tirukkōyilūr *taluk*) during the reign of Vīrarājendra (A.D. 1063-70) referring to *Mahā-vratī* Lakulīśvara *Paṇḍita* as the head of all *pūjārīs*.

5. Tanjore District : Three inscriptions from the Pañcanādiśvara, Paśupatiśvara and Kapardiśvara temples, the earliest being of the time of Rājendra Coḷa I mentioning the Śiva-Brāhmaṇas and giving interesting side details.

6. Chingleput District : Three inscriptions (A.D. 1127, 1205, 1231) from the Tiruvāliśvaram temple—an established *Kālāmukha* centre during the 12th-13th centuries.

7. Saidapet Taluk—A record of the time of the Pallava Vijaya Kampavarman describing a *maṭha* at Tiruvoṛṇiyūr—which might have been a dominant *Pāśupata* or *Kālāmukha* establishment.

Epigraphs automatically lead to the conclusion that the *Kālāmukhas* were mostly of the Kannaḍa-speaking stock, and had to fight hard with the contemporary *Pāśupata* and *Gālaki-samaya* schools of Śaivism. Their small numbers and isolated positions amongst the essentially Tamil-speaking people could not have made any significant degree of impact to attract the following. Thus the *Kālāmukha* sect represents an insignificant and inconsequential phase in the Śaivite religious history of the Tamil country. —M.C.

254. Thakur, Upendra :—*A Unique Coin of Samudragupta*.

EW, XXIV, Nos. 1-2, 1974, pp. 121-26.

It is generally believed by scholars that because of the paucity of silver, none of the imperial Gupta monarchs prior to Candragupta II issued coins in silver. Thus Samudragupta is said to have issued gold coins only.

Fortunately, however, for the first time a silver coin (of the Lyrist type) of Samudragupta has come to light from the Bhagawānpur Hoard (Arrah, Bihar), which seems to have been a token currency following almost the same pattern as in his gold coins of the Lyrist type. The obverse shows the king seated upon a cushioned couch and playing on a *vinā* resting on his lap, with the legend *Mahārājādhirāja Śrī-Samudraguptaḥ*; and the reverse bears the image of Goddess Lakṣmī, seated on a wicker stool, holding a Cornucopia and probably a noose, with the legend

Samudra-guptah. This coin is similar in device and motif to variety A of the gold coins of this type. To issue this particular type both in gold and silver undoubtedly demonstrates the emperor's great love of, and skill in, music (cf. *Allahabad Prāśasti*).

Silver coins of all subsequent Gupta monarchs are rather crude.—M.C.

255. Thakur, Upendra :—*Early Indian Mints.*

JESHO, XVI, Pts. 2-3, 1973, pp. 265-97.

Various symbols found on coins and coin-moulds speak of the evolution of coinage, and bear definite messages. Different types of techniques like die device, casting, etc., are dealt with and finally a number of mint towns and their characteristics are given. These mint sites are Eraṇ, Rohtak, Taxila, Arachosia, Puṣkalāvātī, Kapśā, Śāgala, Udyāna, Kopen, Mathura, Atrāñji Kherā, Koṇḍapura. Sāñchī, Sunet, Śisūpālagarh, Kāśī, Nālandā and Kadakal.—S.R.P.

V-GEOGRAPHY

256. Dalal, Monohar Lal :—*Vardhamānapur : Eka Samasyā (Vardhamanapur : A problem)*. (in Hindi).

Ane., XXVI. No. I, 1973, pp. 6-7.

The city, Vardhamānapura, the identification of which was disputed by scholars like A.N. Upadhye and Hiralal Jain, is said here to be identical with present Badanawar situated in the District of Ghāt in the west of Ujjain as it was suggested by Hiralal Jain on the basis of critical study of the epigraphical sources which refer to this place.—P.G.

257. Dwivedi, Kailash Nath :—*Prācīnanagarī Kālapī. (Kālapī : An Ancient City)*. (in Sanskrit).

Sag. XI, No. 4, 1973, pp. 405-10.

Kālapī, situated on the railway line between Jhansi and Kanpur, is an ancient city. It is referred to as Kālapī or *kālapriya* in the *Purānas* and classical Sanskrit literature. The present author describes its archaeological and historical importance and shows that it has been a principal centre of trade as well as political affairs for ages.—S.N.S.

258. Gupta D.K. :—*Comparative Study of the Geography of Kālidāsa and Daṇḍin*.

Vik. J, X, 1967, pp. 109-32.

This paper attempts a comparative study of the geography of Kālidāsa and Daṇḍin, which reveals a close agreement between the two with regard to the conception of different geographical units and divisions of the ancient Bhārata. The paper throws a flood of light on these geographical units and divisions, and solves a number of problems connected therewith. This comprehensive study prompts the conclusion that the picture of the vast land outlined by the two writers corroborates and complements each other's concept of geography and brings out in full relief an almost complete map of ancient Bhārata from Kashmir to Cape Comarin and from Afghanistan to Burma and Assam.
—Author.

259. Jacques, Claude :—*Études d'Epigraphie Cambodgienne—VII* (*Study of Cambodian Epigraphy—VII*). (in French).

BEFEO, LIX, 1972 pp. 193-220.

See Under Sec. IV.

260. Jain Bhurchand :—*Prācīna Aitihāsika Nagarī—Jūnā (Bāhaḍamera)* (*Jūnā Bhōḍamera—An Ancient Historical City*). (in Hindi).

MBh., XXII, No. 3, 1974, pp. 60-62.

Jūnā (dist. Bāhaḍamera, Rajashan) is an important historical place, particularly for the study of mediaeval Jainism and Jaina art. The city was founded by the Paramāra king Bāhaḍa (= Vāgbhaṭa), son of king Dharaṇīvarāha, in V.S. 1059. Naiṇasī and the Jaina *Kharataragacchapattāvalī* also give us some relevant details. The city had to bear the brunt of Muslim onraids. The place was visited by learned Jaina monks like Jineśvarasūri in V.S. 1223 and Kuśalasūri in V.S. 1382. The only existing temple here is the Ādinātha temple which retains four inscriptions, two of which belong to V.S. 1356 and two others dated in V.S. 1352 and 1693.—M.C.

261. Pande, Shyam Narain :—*Ancient Indian Province in Tibet, China and Mongolia : Identification of the Ancient Land of Bhadrāśva*.

ABORI, LIV, Pts. 1-4, 1973, pp. 215-18.

Bhadrāśva, which lit. means 'auspicious horse', a popular religious figure in China, was a *dvīpa* which entered the new Jambudvīpa with the changed name of Bhadrāśva-varṣa. Its previous position between the *Yarkand* and *Sango* rivers was afterwards extended to the yellow area towards the north-east and included the Hwangho and Yangtze valley, north of Sikiang, towards the south-east.—P.G.

262. Shastri, Anant Maral :—*Ramāgiri Kaun ? Rāmaṭeka yā Rāmagadhā ? (Which is Rāmagiri ? Rāmaṭeka or Rāmagarh ?)* (in Hindi).

PPB, II, No. 2, 1974, pp. 70-73.

Discusses as to which should be recognised as Rāmagiri—Rāmaṭeka or Rāmagadhā. Though both are associated with the name of Rāma and are historical places yet it does not seem possible to prove the antiquity of Rāmaṭeka. If much importance is given to the presence of

Rāmagiri's *Āśramas* then certainly Rāmagadha can be regarded the most suitable place for Rāmagiri.—M.R.G.

263. Thakur, Umakant :—*Holy Places of North India*.

Pur., XVI, No. 1, 1974, pp. 90-113.

In continuation of the author's previous article (*Pur.*, Vol. XV, No. 2 1973). Discusses the names of more than one hundred holy places of India, their location and spiritual importance, which find mention in the *Skanda Purāṇa*. This has been supplemented from other sources.

—M.R.G.

VI-HISTORY

264. Buddha Prakash :—*New Light on an Episode in Pratihāra-Rāṣṭrakūṭa History.*

Rm., I. No. 1, 1969, pp. 59-62.

In the autumn of 916 A.D., Indra III launched his famous expedition in North India. The question arises what prompted him to lead this campaign so soon after his accession (A.D. 915) and what was its character as a matter of fact. Now, Rājaśekhara's *Karpū-amañjarī* suggests that Vallabharāja, obviously the Rāṣṭrakūṭa king, was humiliated to come to terms with Mahendrapāla, the paramount sovereign of N. India, by marrying his daughter to the Pratihāra monarch. These slights must have rankled in the hearts of the Rāṣṭrakūṭas. The two Vajirkheda C.P. grants of Indra III (Feb. 24, A.D. 915) show clearly that during the reign of Kṛṣṇa II, his son Jagattuṅga took the offensive against the Pratihāras to redress the wrongs done to his family during the regime of Mahendrapāla. The most opportune time for this campaign was, naturally, immediately after the death of the great suzerain—the weak moments of the succeeding ruler's accession. Thus the said expedition of Indra III was really a continuation, rather a follow up action, of the military operations launched during the preceding Rāṣṭrakūṭa regime. The offensive started on the accession of Mahīpāla to the Pratihāra throne, had its beginning in the raid of Jagattuṅga, and culmination in the attack of Indra III. It is wrong to think that the blow of A.D. 916 was just a bolt from the blue.—M.C.

265. Chowdhury, G.C. Roy :—*History of the Western Cālukyas.*

JAIH, VII, Pts. 1-2, 1973-74, pp. 1-101.

This big article was originally submitted by Roy Chowdhury for the Ph.D. degree of the London University in 1948. Chapter I deals with the legends of the Cālukya origin. Chapter II offers the successful career of Jayasīṃha and Raṇarāga and the establishment of the Cālukya power in the Western Deccan. Kirtivarman and Maṅgaleśa's outstanding successes are carefully narrated in Chapter III. The bid for empire and the beginning of conflict with the Pallavas and the Tamil States by Pulakeśin II is narrated in Chapter IV. The success of Pulakeśin II is also expressed in Chapter V. Early Cālukya rule in the Western Deccan reached the zenith of power in the reign of Vikramāditya II; but it totally collapsed within half a century. The author has also added a

good genealogy of the Early Cālukya rulers, starting from Jayasīṃha I to Kīrtivarman II (A.D. 746-57).—S.K.M.

266. Choudhury, Mamata : — *The Ābhīras of Ancient India and Their Contemporary Remnants.*

MI, CIV, No. 1, 1974, pp. 36-44.

The settlements of the Ābhīras (mod. Ahīrs; lit. 'milkman', 'cowherd', *ghoṣa*), a well-known ancient Indian tribe, have been described in the Purāṇas and other Sanskrit texts and in some inscriptions. One branch of this tribe possibly established itself as a great ruling power in N. Konkan and Maharashtra in about the third century A.D. We know of only one Ābhīra king named Māṭhariputra Īśvarasena (son of Ābhīra Śivadatta) from the Nasik ins. of his 9th regnal year. He may be regarded as a successor of the Sātavāhanas and the Śakas in the N.W. Deccan. According to some scholars, the Ābhīras were foreigners who entered into India before or along with the Śakas from some parts of the Eastern Iran.

The Ābhīras and the Saurāṣṭras became dominant powers in the Western India after the fall of the Yādavas.

The paper traces the influx and movements of the Ābhīras, their language or dialect, and their political supremacy before touching upon their religion ("un-Brāhmaṇic Vāsudevism") and its contemporary remnants.—M.C.

267. Dalal, Manohar Lal : — *Mahārājādhirāja Śrī Rāmagupta.*

Ane., XXVI, No. 1, 1973, pp. 3-6.

Tries to collect some references to Mahārājādhirāja Śrī Rāmagupta, made by several writers. The Gupta kingdom was an ancient Aryan Mālwa Kingdom in the middle, east-north of India. In c.A.D. 550 Ujjain was the capital of Rāmagupta's kingdom. Śrī Mahārāja Rāmagupta is referred to in Gupta coins, inscriptions and midland epigraphs, as well as in Jain architecture.—D.C.J.

268. Deshpande, Asha M. : — *The Philosophy of History in Ancient India—A Case Study—Harṣavardhana Puṣyabhūti.*

MUJ, XI, No. 2, 1973, pp. 9-34.

The paper tries to find out as to whether the ancient Indians had developed a sense of history or developed any philosophy of it; the

first part of the article discusses the meaning and purpose of history; the second seeks to focus attention on the historical material available concerning the life and reign of Harṣavardhana to fathom the depth of historical sense of our past writers.

Of course, many historians, both western and eastern, admit that the ancient Indian literature reveals a sense of history. Yet, however, India never produced a 'historian' proper. That is why Indian history is full of riddles and controversies. This is evident even when one takes up the study of such a famous king as Harṣa from the contemporary sources like the *Harṣacarita*, etc. In fact, the Indian attitude to life is solely responsible for this failure. Our basic concepts of *dharma*, *mokṣa* and *māyā*; our ideas of the four mythical *mahāyugas* and our attention to the eternal time and space only; our belief in individual *karma* being guided by our past action and the transmigration of soul; in a word, our Vedāntic principle of *Brahma satya* and *jagatmithyā* (a cosmic jest or *līlā*) have indeed belittled the value of mundane life and rendered its history as utterly meaningless.—M.C.

269. Fussman, G. :—*Quelques Problèmes Aśokéens*. (A Few Aśokan Problems). (in French).

JA, CCLXII, Pts. 3-4, 1974, pp. 369-90.

First, the author tries to show that nothing in Aśoka's inscriptions supports the contention that the Mauryan empire was a centralized monarchy in the modern sense of the word. Aśoka was an absolute king, but his high-ranking officers, especially in the outlying provinces, enjoyed a large deputation of authority. A careful reading of the Mysore MRE, the Separate Kalinga Edicts and the XIVth RE seems to show that it was Aśoka's viceroys' prerogative to let the edicts be engraved and that, in doing so, they might delete some part or add some other. The author proceeds then to contend that the so-called Separate Kalinga Edicts were not meant for Kalinga, Only. They were addressed to the Viceroys of Kalinga, Avanti and N.W. India, and were intended to be engraved in Ujjain and Taxila also. It is a mere chance if nowadays the Kalinga copies are the only one preserved and if those of Taxila and Ujjain are lost or not yet recovered. On the other hand, the Graeco-Aramaic Aśoka's inscription found in Kandahar and the Aramaic one found in Laghman are not Aśoka's edicts proper. The Graeco-Aramaic one is a propaganda text written in Kandahar by king's officers, summarizing the contents of the first eight RE. The Laghman text begins with a kind of summary of the Kandahar bilingual aramaic part.

The author intends also to show that *vaca*-in RE VI means 'journey' (Skt. *vraja*-) and *vaca-bhūmika*-in RE XII means 'the officer in charge of journeying people'.—Author.

270. Handa, R.L. :—*About Vikrama and His Era*.

PPB, II, No. 1, 1974, pp. 20-24.

The author describes the facts and counterfacts regarding the legend of Vikramāditya and the traditional belief that he founded the era to commemorate his victory over the foreigners, the Śakas. He hopes that the current researches and archaeological excavations would be able to enrich our knowledge of the history of this period.—U.V.S.

271. Misra, G.S.P. :—*The Concept of History and Nature of Historiography in Ancient India*.

JII, I, Nos. 1-2, 1974, pp. 7-19.

Ancient Indians never believed that the value of human history consisted in the gain and loss of power or wealth. Economic history or political history of rulers was not at all considered as the most important enterprise of mankind. Writing the history of rulers was therefore, thought to be the task of their admirers and court-poets; it was not the task of culture. According to Indians, genuine history consists in man's efforts towards intrinsic spiritual realization. It is not God, State or free Man, but of the 'Spiritual Individual' round whom the Indian concept of history revolves. This is why on occasions, the Indians have been accused of being anti-historical or, at least, a-historical in their attitude, but actually they have shown an awareness of the past in their own distinctive way.

Scholars like U.N. Ghoshal, V.S. Pathak, A.K. Warder, etc., have not attempted to classify the ancient Indian historical writings. A critical perusal, however, tends to divide them into four broad categories : (1) history as myth and legend; (2) history as dynastic record such as those found in the vedic literature (*Vaṁśas*, *gāthās*, *nārāśaṁsīs* and *dānastutis*); (3) history as biography (which includes hagiography as well), e.g., the *Rāmāyaṇa*, the *Svapnavāsavadattam*, the *Mālavikāgnimitra*, the *Mahāvīracarita*, Padmagupta's *Navasāhasāṅkaarita* (1005 A.D.), etc.; and (4) history as chronicle, e.g. the *Harṣacarita* and the *Rājatarangīnī*.—M.C.

272. Pathak, Sarvanand :—*Snake Worship in Ancient Kashmir*.

JHR, XVII, No. 1, 1974, pp. 41-44.

Kashmir was one of the main centres of snake-worship in ancient India. Although direct evidence in this regard is lacking, there is no

doubt that serpent worship was prevailing in the valley from very early times. According to the *Mahāvamsa*, during the regime of Aśoka, there was a Nāga king Aravāla in Kashmir. Hiuen Tsang relates that, according to the native records, the state was originally a dragon lake. Tibetan scholar Bu-ston says that when Madhyantika went to Kashmir to preach Buddhism, he found the *Nāgas* presiding in the valley. The *Nilamatapurāṇa* (c. 7th-8th century A.D.) relates how Kashmir was created out of water and left to the care of the *Nāgas* of whom Nīla was the chief. Most of the rites prescribed by Nīla are associated with the worship of popular deities. But there are some festivals particularly connected with *Nāga* or snake. The *Nilamatapurāṇa* also records the names of the principal *Nāgas* that were worshipped in Kashmir, the total number of which was 527. Even the four *dikpālas* of Kashmir were four *Nāgas*. That the *Nāgas* were eminently popular deities in the Happy Valley is also testified by Kalhaṇa's Chronicle.—M.C.

273. Prasad, A.B.B. :—*Bureaucracy in North India (A.D. 950-1200)*.

JHR, XVII, No. 1, 1974, pp. 25-33.

Bureaucracy in North India during A.D. 950-1200, played an important role in the various dynastic states. The Chandella records refer to as many as seven classes of officials, e.g., *Kāyastha Akṣapaṭalika*, *Kavi*, *Āṭavika*, etc. The Paramāras had officers like *Mahāsāadhanika*, *Caurika*, *Daṇḍapāśika*, *Gokulika*, etc. Similarly, under the later *Pratihāras*, we have *Mahādaṇḍanāyaka*, *Mahāpratihāra*, *Mahāsāmanta*, *Daṇḍoddharanika*, *Mahādharmaḍhyakṣa*, *Balādhikṛta*, etc. Under the Gāhaḍavālas again, the officers were divided into two classes—first grade and second grade.

A comparative study of the officers working under different dynasties during the period under survey shows that names of some of the posts were common to several dynasties though sometimes there were some differences in official designations. It may be pointed out that all these officers were posted at the headquarters to assist the king in his day to day affairs.—M.C.

274. Sahi, M.D.N. :—*Early Hūṇa Invasion of Peshawar in the Light of Fa-Hien's Account and Its Significance*.

JIH, LII, Pt. 1, 1974, pp. 89-101.

Attempts to identify the king who, according to Fa-Hien, had invaded Peshawar for carrying off the Buddha's alms-bowl, and to

assess the significance of this event on the history of the early Imperial Guptas. Remusat, Klaproth, Beal, Legge, etc., take the invader to be the king of Yue-ti, Yue-chi or Yuch-she; Giles puts him as the king of the Ephthalites (=Hephthalites=Hūnas); and Li Yung-hsi as a 'King of the Śakas'. All the evidences corroborate the hypothesis of Giles, and between A.D. 359 and 363, king Kutulph, a subordinate ally of Shapur II and a predecessor of Hephthal I, must have invaded Peshawar. Incidentally, the author says that '*daivaputra-śāhi-Śāhāuśāhi* (*Hariṣeṇa-praśasti*) stands for (i) a Kuṣāṇa ruler, (ii) Hephthal, and (iii) Shāpur II respectively; and that Vikramāditya (*tīrtvā sapta-mukhāni Sindhoḥ*) sent an expedition against the Hūnas —M.C.

275. Sharma, Ram :—*Last Days of Cāhamāna Someśvara*.

JAIH, VI, Pts. 1-2, 1972-73, pp.135-42.

Someśvara appears to have abdicated the throne some time between Vikrama 1234 and 1235 and became a recluse in his last days. He did not take his queen with him due to the tender age of the prince. Prthvirāja got the kingdom from his father and did not acquire it on the death of the latter. The information supplied by the Barla inscription regarding the death of Someśvara must be treated as wrong.—P.G.

276. Singh, Krishnapal and Dwivedi, Shakambari:—*Kumāuṇ ke Canda Rājāon kā Mūlasthāna (the Origin of Chand Kings of Kumāuṇ)*. (in Hindi).

AURJ, XXII, Pt. 2, 1974, pp. 9-12.

The original home is not traceable from the epigraphs. The source is only tradition. Discusses the traditional data concerning Kalinjara, Jhansi, Jhansi and Kanauja. Critically examines the arguments of scholars.—N.K.S.

277. Soper, Alexander C.:—*Recent Studies Involving the Date of Kaniṣka II. A Review Article*.

AA, XXXIV, No. 1, 1972, pp. 102-13.

Discusses the opinions of several scholars (like R. Göbl, E.V. Zeymal, van Lohuizen, J.Brough, Rosenfield, Ghirshman, R.C. Majumdar, L.I.Albaum, B.N. Puri, V.G. Lukonin, Pulleyblank, A.K. Narain, etc.) on the date of Kaniṣka II on the basis of numismatic finds and other allied incidents of contemporary Indian, Central Asian and Chinese history.—M.C.

278. Stein, Marc Aurel :—*A Contribution to the History of the Śāhis of Kābul.*

EW, XXIII, Nos. 1-2, 1973, pp. 13-20.

Gives (for the first time) an English translation of Sir Stein's original article in German which appeared under the title *Zur Geschichte der Cāhis von Kābul* from Stuttgart in 1893. The translation is done by Dr. Gustav Glaesser. The article traces the history of the 'Hindu Śāhiyas' of Kābul from the founder, Brahmin Kallar (*vazīr* of Laga-Tūrmān) to the last king, Trilocanapāla, when the Śāhi kingdom was destroyed by Maḥmūd of Ghazna.—M.C.

279. Vashistha, Neelima :—*Mayūra-Vāhanā Sarasvatī—An Example of Religious Tolerance During the Post-Gupta Period.*

JIJ, I, Nos. 1-2, 1974, pp. 89-102.

The spirit of tolerance and harmony among different faiths is clearly reflected in the Gupta literature and sculpture. The Hindu Goddess Sarasvatī with peacock as her vehicle is one example of such synthesis between Hinduism and Jainism.

An attempt has been made here to show (i) that Sarasvatī, the river goddess of the Vedic period, was conceived only as a goddess of learning and speech in all the three principal religions during the Gupta and the post-Gupta periods, and (ii) that *Mayūra-vāhanā* Sarasvatī originally belonged to the Digambara sect but from c. 10th century, the very same vehicle was begun to be accepted by the Brāhmaṇical pantheon as well, owing to the similarity of concepts about her. References to the swan as a vehicle of Sarasvatī are in abundance in the Hindu literature and sculpture, but mention of the peacock as her vehicle is made exclusively in the Jain literature. The liberal attitude of the Gupta period contributed to the consideration of both the peacock and the swan as cognizances of the Brāhmaṇical Sarasvatī —M.C.

280. Venkatavadhani, D. :—*Royal Patrons.*

VUOJ, XVI, Pts. 1-2, 1973, pp. 109-17.

Āndhras were great patrons of arts, language and literature. Śātavāhana king Hāla wrote *Gāthā-saptasatī* in Prākṛit, full of *Śṛṅgāra-rasa*, Guṇāḍhya wrote *Brhat-kathā* in Paisācī. Buddhist Ācārya Nāgārjuna was expert in logic, philosophy, chemistry, medicine and botany. His disciple Āryadeva produced many Sanskrit works. From 3rd to first quarter of the 7th cent. Āndhra country was ruled over by

Ikṣvākus, Pallavas, Br̥hatphalāyanas, Ānandagotrikas Sālaṅkāyanas and Viṣṇukuṇḍins, all of whom patronised Vedic religion and were considerate towards Buddhism. Several Buddhist scholars flourished during their reigns and wrote valuable works. Kumārila-Bhaṭṭa, the author of Ślokavārtika, his disciple Prabhākara, and Rāmānuja, the founder of Viśiṣṭādvaita belonged to Āndhra country. Eastern Cālukyas encouraged the Vedas and Vedic religions.

Kākatīya Padmanāyaka and Reḍḍi kings extended patronage to literature and *śāstras*. Contribution of Vijayanagara kings to Sanskrit and Telugu literatures cannot be over-estimated. The *nāyakas* of Tanjore and Madura, and the zamindārs of the *Samsthānas*, which sprang up as independent units due to the disintegration of the Andhra country, also patronised many Sanskrit poets and scholars. Many rulers were themselves scholars and produced works of high standard.—S.R.

VII INDIA AND THE WORLD

281. Chakravarti, Adhir :—*Indian Contribution to the Political, Social and Economic Organization of Ancient Cambodia : A Reassessment.*

OH, XX, No. 1, 1972, pp. 1-20.

The inscriptions reveal how deeply Indian political ideas and ideals influenced the evolution of the political institutions in Cambodia. The Sanskrit and Khmer inscriptions also give us an idea of the success of Indianization of the Cambodian society by introducing it with the caste system and the patriarchal organisation of family which are the most important features of ancient Indian society. The absence of full and free private ownership over land and the prevalence of slavery as a mode of production are the essential features of the Cambodian economy and the Indians were unable to play an important role in making Cambodian economy free from these features.—P.G.

282. Edgren, Sören :—*The Printed Dhāraṇī Sūtra of A.D. 956.*

MFEA, No. 44, 1972, pp. 141-46.

Describes two tenth-century printed versions of the *Sarvatathāgata-adhiṣṭhāna-hṛdaya-guhyā-dhātu-karaṇḍamudrā-dhāraṇī-sūtra* from the Hangchow region of Chekiang province, which was translated into Chinese by the Indian priest Amoghavajra (A.D. 705-74) who went to China in c. A.D. 720 and became a disciple of Vajrabodhi (Pu-k'ung). These two versions (dated A.D. 975 and 956) were printed under the patronage of Ch'ien Shu (929-88) who reigned as the fifth Prince of the Kingdom known as Wü-yueh (present day Chekiang and parts of Kiangsu and Northern Fukien). Both the *sūtras* begin with a dated inscription acknowledging Ch'ien's responsibility for the making of 84,000 prints, and are followed by a rectangular woodcut depicting Buddhist worshippers before altar and shrine. Each scroll consists of four sheets of paper. The 956 *sūtra* is printed on a mulberry type of paper which is rather smooth, medium weight, and of comparatively light brown colour.—M.C.

283. Fernando, W.B. Marcus :—*Evolution of the Chattrāvalī in Ceylon.*

AA, XXXVI, Nos. 1-2, 1974, pp. 75-80.

284. Goetz, Hermann : *An Unfinished Early Indian Temple at Petra Transjordania*.

EW, XXIV, Nos. 3-4, 1974, pp. 245-48.

See Under Sec. II.

285. Griswold, A.B. :—*Notes on the Art of Siam, No. 8, Three Inscribed Sukhodayan Images in the Bo Tree Monastery*.

AA, XXXVI, Nos. 1-2, 1974, pp. 65-74.

Seven hundred bronze images of lord Buddha were set up in the Bo Tree Monastery near the Royal palace in Bangkok by the king Rāma I in 1793 A.D. Among them three bronze statues with dedicatory inscriptions on their bases are located in the *Vihāra* or monastery. The iconography of the images are the same. The lord Buddha is seated in *Vīrāsana* posture, the left hand in the lap and the right hand resting on the leg with fingers pointing downward in the *Bhūmi-sparśamudrā*. The *uṣṇīṣa* has a truncated cone, slightly rounded and the head are covered with spiral curls. He wears transparent cloth.

The two inscriptions record the name of the dedicator along with the date but the third does not record the date though the name of the dedicator is mentioned here also.—S.B.S.

286. Gupta, P.L. and Sircar, D.C. :—*Umā-Maheśvara Image Inscription from Skandar (Afghanistan)*.

JAIH, VI, Pts. 1-2, 1972-73, pp. 1-4.

See Under Sec. IV.

287. Hashimoto, Hōkei :—*Concerning the Philosophic Influence of Vimalakīrti-Nirdeśa-Sūtra upon Chinese Culture*.

JIBS, XXII, No. 1, 1973, pp. 1-9.

The canon *Vimalakīrtinirdeśasūtra* (VKNS) is the main stream of Mahāyāna. It was intended to express the doctrine of *Śūnyatā*. It has 14 chapters. Nāgārjuna (c. 150-230 A.D.) quoted frequently from this *sūtra*. It was translated into Chinese seven times of which three are now extant. Kumārajīva (344-413 A.D.) was the second translator. He and his disciples added excellent commentaries which later on

became the basis for the study of this *sūtra*. The third translation was by Hsuan Chuang who brought to China from India the doctrine of *Vijñaptimātratā*. The religious philosophy of this *sūtra* developed widely in China and the cultural unfolding of this *sūtra* which is based on the philosophy of *advaya* and *sūnyatā* spread into the lives of the people.—G.B.

288. Jacques, Claude :—*Études Epigraphic Cambodgienne-VII (Study of Cambodian Epigraphy-VII)*. (in French).

BEFEO, LIX, No. 1. 1972, pp. 193-220.

The article gives new dating of the career of Jayavarman II differing from that of Coédes and also geographical demarcation of the Kingdom of Aninditapura.—N.D.G.

289. Jong, J.W. Des :—*The Discovery of India by the Greeks*.

ASEA, XXVII, No. 2, 1973, pp. 115-42.

The learned author has traced the long history of cultural relation between Greece and India which extends over a period of more than fifteen centuries right from the times of the Achaemenid emperors ruling over parts of India when at their courts Indians and Greeks came into contact with each other to the 11th century when the *Pañcatantra* and the story of Barlaam were translated into Greek. This history includes among others the accounts of the Greek historians like Hekataios, Herodotus, Ktesias, Patrokles, Strabo, Pliny, Magasthenes, and Diodorus.—P.G.

290. Lokesh Chandra :—*India and Siberia*.

VIJ, XII, Nos. 1-2, 1974, pp. 192-97.

The pre-Buddhist cult of the Buryats of the trans-Baikal lake in Siberia was Shamanism. The Shaman songs extol Indra, Agni and other Indian deities. The *Jirghvghan Qtngh, naiman ecigayin tobci domugh* (abbreviated to Topei) gives a brief history of 6 tribes and 8 clans of Buryats and the beginning of Vajrayāna Buddhism among them by the influx of Mongolian refugees (A.D. 1660) which was firmly established by the end of 17th cent.

In 1736, the Tibetan teacher Rabyamba Lama constructed a tent temple for the three tribes. In 1725, Jaya, Lama went to Baraghun juu (i.e. Lhara) to study Buddhism. Dalai Lama told him to construct a monastery modelling the Sumeru mountain and the four dvīpas.

In 1740, Jimba, son of Aghaldai, returned to his country after finishing his studies at Tonkhor Mañjuśrī Monastery. When asked to enter the temple of the Lord, and bring a holi book and a painted scroll, the book he brought turned out to be Sabs-rayas-mchagun and the painting Śrīdevī (Lkin Tugri).

The years 1774 to 1838 were a period of construction of monasteries. The process of enculturation has a deep impress on the Buryats. The monasteries welcome you with yoghurt mixed with honey (*madhuparka*). The *aṣṭamaṅgala* emblems embellish the temple walls. In the library, there is collection of *nava-ratna* manuscripts comprising over a thousand texts translated from Sanskrit. The writer has brought 14 texts on Gaṇapati.

There are special *śilpa* texts for sketching and colouring, the Rāmāyaṇa is known from folklore, Holy Water of Gaṅgā is revered, rich Āyurveda tradition exists and India is the embodied divine to the Transbaikalian Siberia.—S.R.

291. Lokesh Chandra :—*The Buddhist Temples of Eastern Siberia*.

SPP, XII, No. 1, 1972, pp. 36-43.

See Under Sec. II.

292. Lowry, J. :—*Tibet, Nepal, or China ?*

OA, XIX, No. 3, 1973, pp. 306-14.

One of the most stubborn problems on Tibetan painting is the absence of a chronological sequence. A *tangka* (A.D. 1479) in the Boston Museum is an important step in the process of building up this sequence. The Boston *tangka* corresponds in several respects with a small group of *tangkas* in the Victoria and Albert Museum, at least three of which are dated (A.D. 1477, 1478 & 1513). There is, in this group, a marked underlying unity which logically suggests that all of the pieces were painted in the same restricted, local tradition and probably within the the dates A.D. 1477-1513 given in the inscriptions. But difficulties arise in attempting to confirm their Tibetan provenance. The author has studied some of the similar features observed in the Nepalese paintings and two Chinese (Ming) paintings and block prints. The Chinese inscriptions on paintings, the style of the Ming woodblock illustrations and the existence of the large group of Chinese bronzes in Nepalese or Tibetan style which have Ming inscriptions perhaps, for the moment, weigh the probability slightly in favour of a Chinese provenance for the paintings rather than a Tibetan or Nepalese.—M.C.

293. Mabbett, I.W. :—*Varṇas in Ancient Cambodia*.

JAIH, VI, Pts. 1-2, 1972-73, pp. 5-38.

First of all, Indian caste system is reviewed along with the brief mention of the contrast between an Indian Cambodian king's power over social organisation. Then the evidence of Indian castes elsewhere in South-East Asia, and the literature on caste in Cambodia has been noticed. Finally, inscriptional evidence about Cambodian *Varṇas* leading to some conclusions about their nature, the role of the king in Cambodian society as compared to Indian, and about Indian social influence has been discussed. — P.G.

294. Majumdar, R.C. :—*Study of Sanskrit in South-East Asia*.

OH, XX, No. 1, 1972, pp. 19-42.

Highlights the study of Sanskrit in ancient S.E. Asia. There was indeed a free flow of Sanskrit scholars from India to Indo-China as testified by numerous epigraphic and literary sources. Even ladies (e.g., Indradevī, the queen of Jayavarman VII) were attracted to the study of this classical language and many *āśramas* or hermitages were important centres for propagation of Sanskrit there. The regular intellectual intercourse profoundly influenced the indigenous Khmer dialect. Many geographical names show name-endings like *pura*, *sthāna*, *ālaya*, *paṭṭana*, *deśa*, *āyatana*, *taṭāka*, *giri*, etc. Similarly, the names of kings up to the 14th century A.D. were all purely Sanskritic. So also were administrative terms and those relating to calendar. In this connection, the author has also discussed a very interesting inscription discovered in Laos eulogizing Kurukshetra. —M.C.

295. Moran, Sherwood F. :—*The Death of Buddha, A Painting at Koyasan*.

AA, XXXVI, Nos. 1-2, 1974, pp. 97-146.

The painting in question was discovered at Kōyasan in Japan and contains the scene of the death of Gautami/Buddha which is dated in Otaku era (1086) by an unknown artist. The entire painting has been done with utmost care with necessary colour effect. Buddha is represented lying on his death bed attended by several monks. It is interesting that their names have also been given near their portraits. The author has made a detailed study of colours and characters in this article.—S.P.S.

296. Niyogi, Pushpa :—*Organisation of Buddhist Monasteries in Ancient Bengal and Bihar.*

JIH, LI, Pt. 3, 1973, pp. 531-58.

Fa-hien (5th cent.) noticed prosperous condition of monasteries in Indian territories; their considerable real property and assests. About three centuries later, I-tsing visited some of the monasteries in Northern India and reported that they possessed allotment of land. Similar information is available from the testimony of Hwui-li. Hiuen-tsang says that feeding of priests was regarded as a sacred duty. Mahārāja Śrī Gupta of the Gupta family built a temple for Chinese priests in Bengal. Śilabhadra, who received the gift of a city from the king for his success in a controversy with a Southern scholar, built a magnificent monastery which was maintained out of the income from the city in some form or other. Ample epigraphic evidence is available regarding land grants to Buddhist monasteries and establishments.

The landed property of the *Saṅgha* was held on a collective basis. The monk was allowed to till it only for the benefit of the *Saṅgha*, and the produce was divided into six parts. Food, garments and lodging were supplied free to the monks, and cells in the monastery were specially made for their accommodation. Some monasteries had halls built specially for congregational worship. Some renowned monasteries are known to have issued their own seals and even coins. Some of the monasteries, like the Nālandā monastery, accommodated a large number of monks.

Then follows the account of the Nālandā and other monasteries, their rules for admission, enrolment, courses of study, method of teaching and study, discussions and debates, daily routine of study, specialization, duration, library facilities, examinations, awards, distinctions and honours, states of the learned monks, etc.—S.R.

297. Rahman, Mukhlesur :—*Three Mahiṣamardinī Images from Bangladesh.*

JASOB, XVIII, 3, 1973, pp. 151-72.

The author describes three images of goddess Durgā ranging in date from 7th to 11th century A. D. The image discovered from Gangarampur, Maldah (W. Bengal) is inscribed in the characters of 7th century A.D. in which the goddess is represented as six-armed and the *asura* as shown emerging not out of the decapitated trunk of the buffalo but from its head. The other image is a terracotta figure of the goddess shown on the back of buffalo and breaking its neck by

one of her hands. She also carries a *khadga* and *carma* besides a *triśūla*. Discovered from Sarshabaz Bogra, this image has been placed in the 8th century A.D. The third image is an unique example in which Mahiṣamardinī is represented with eight arms and carrying usual attributes but with the face of a boar. It was discovered from Pabna distt. and assigned to 11th century A.D. On the basis of the Mārkaṇḍeya Purāṇa, which describes the Mātṛkās including Vārāhī as the emanations of Durgā, the author identifies the image with Durgā. Further, the weapons shown in the hands of goddess which include the *khadga*, *kheṭaka*, *pāśa* and *dhanuḥ* all appear in the hands of the Mahiṣamardinī images.—S.P.S.

298. Rao, P.S. Venkatasubba :—*The Rāmāyaṇa and Mahābhārta in Greater India*.

BITC, July-December, 1973, pp. 70-76.

Defines Greater India. Produces epigraphical evidence on the ancient currency of the *Rāmāyaṇa* and the Mahābhārata in various places. Variety of versions of the legends and divergencies in the respective accounts have been referred to. Details in influence of *Rāmāyaṇa* in many centres in Indonesia on her art and architecture such as Borobudur in Java; illustrates the earlier portions of the *Rāmāyaṇa*. Impact on Javanese music has also been pointed out.—N.K.S.

299. Sarkozi, Alice :—*Toyin Guisis Mongol Vajracchedika (Vajracchedika of Toyin Guisis)*. (in French).

AO, XXVII, No. 1, 1973, pp. 43-102.

Apart from three different versions of Mongolia Vajracchedika, the writer finds out a fourth version in Hungarian Academy of Sciences. She gives full transcription of the manuscript and translation of only those parts of it which have not been covered in earlier translation by Prof. Poppe. Footnotes give important words in Mongolian, Tibetan and Sanskrit as well.—N.D.G.

300. Sharma, B.N. :—*Indian Sculptures in the Art Institute of Chicago*.

VII, XII, Nos. 1-2, 1974, pp. 332-35.

See Under Sec. II.

301. Singh, K. Jagjit :—*Cultural Heritage of Nepal*.

O.B., I. 1972, pp. 14-16.

Nepal is an ancient country with a rich cultural heritage. The city of Kathmandu (Skt. *Kāṣṭhamandapa*), earlier known as Kīrtipura, was

founded in A.D. 723. The temples of Matsyendranātha, Svayambhūnātha, Paśupatinātha, etc., are quite famous. Another ancient city in Nepal is Patan built during the reign of king Vīradeva in A.D. 299. Both Buddhism and Hinduism have played a great role in the making of Nepalese culture.—M.C.

302. Stacul, Giorgio :—*Ochre-Coloured and Grey Burnished Wares in North-West Indo-Pakistan (c.1800-1300 B.C.)*.

EW, XXIII, No. 1-2, 1973, pp. 79-88.

See Under Sec. I.

303. Vajracharya, G. and Slusser, M.S. :—*Some Nepalese Stone Sculptures : Further Notes*.

AA, XXXV. No. 3, 1973 pp. 269-72.

See Under Sec. II.

VIII LAW, POLITY AND ADMINISTRATION

304. Betai, R.S. :—*Traits of Criminal Law in Ancient India.*

SPP, XIII, No. 1, 1973, pp. 33-45.

Vyavahāra, i.e., 'state and court law' forms an integral part of the *Smṛti* works. The evolution of criminal law in the *Smṛtis* is discussed, as it would guide to reform the Indian Penal Code. The author surveys the major and minor *Smṛti* works in connection with the criminal law. Manu is studied in some detail. Punishment according to the higher or lower *Varṇa* makes the law partial. Manu is the fountainhead of Indian law in general and the later Ācāryas follow him with their own modifications. Next comes Yājñavalkya, who does greater justice to matters relating to offences and punishments. Nārada is less severe in punishment and this is an advance on the legal technique. Kauṭilya and other minor *Smṛtikāras* are also studied.—R.M.P.

305. Bhattacharya, Bhabatosh :—*The Daṇḍaviveka of Vardhamāna Upādhyāya : A Unique Sanskrit work on Mediaeval Indian Criminal Jurisprudence.*

IA, V, Nos. 3-4, 1971, pp. 111-15.

The article presents a critical appreciation of the *Daṇḍaviveka* which is a treatise on the law of punishments composed in the 15th century by Vardhamāna for the sake of the lord of Videha (i.e. Mithila). The information contained in the introductory verses and colophons determining the authorship has been discussed. The reviews by Chintabaran Chakravarti and by E.H. Johnston have been examined. The importance of the work, among other things, is that it makes clear distinction between civil and criminal law. The contributions of Ludo Rocher of Belgium in translating the work into Dutch and his present attempt to prepare an English version of the *Daṇḍaviveka* have also been duly recognised.—P.G.

306. Dange, Sandhu S. :—*Dharmaśāstron meṁ Rājadharmā. (Administration in Dharmaśāstras). (in Hindi).*

VJ, XXIII, Nos. 1-2, 1974, pp. 31-34.

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The persons living in a society are expected to fulfil some duties

towards themselves and towards others and to follow some rules or laws. All of them are included in 'Dharma'.

The king being the chief of society is the most important person. He has to protect his people and to see that all the persons are following the rules of law and performing their duties. With the help of authority and ministers the king should perform his eight fold duties (*Aṣṭa-vidha-karma*) to establish an efficient and clean administration for the people.—K.C.V.

307. Gothwal, Santosh :—*Mudrārākṣasa meṁ Rājanayika Tattva* (*Political Elements in the Mudrārākṣasa*). (in Hindi).

URSSH, No. 6, 1973-74, pp. 236-43.

The author has tried to establish that the drama *Mudrārākṣasa* is very rich as regard the elements of Indian polity which we find in the *Arthasāstra*, the *Kāmandakīya Nītisāra*, the *Śukranīti*, the *Manusmṛti* as well as in the *Mahābhārata*. However it cannot be maintained that we can find all the elements of the Indian polity in this drama of Viśākhadatta.—P.G..

308. Gupta, A.K. :—*Shri Aurobindo's Contribution to Modern Indian Political Thought*.

BSSS, II, Nos. 3-4, 1973-74, pp. 25-31.

Shri Aurobindo entered politics in 1905 but after 1910 he became a preacher of synthesis. His life, ideas, activism, gave a fresh strength to modern Indian political philosophy. In fact he spiritualised politics. He preferred a dynamic policy for the political freedom of India based on India's own traditional civilization and not on any alien political philosophy. He lived and worked for India's political liberty, social regeneration, radical reformism spiritualism, humanism, nationalism, and universalism.

He mercilessly condemned the evils of caste arrogance and superiority. He believed that socialism was an old Asiatic phenomenon and not an European one and that socialistic democracy was the only true democracy. He also opined that older Indian concept of *Varṇa* was based on socialism itself. He wanted freedom to all countries, end of imperialism, economic progress of the masses and their participation in the decision making policy of the centre. He considered humanism as an antidote to all social evils and advocated for world Govt. though a difficult task to perform. He wanted Indianisation of political movement for the elimination of British Rule, for which morally and

spiritually trained leaders and followers are essentially required. To him nationalism was a symbol of Divine Unity. India was the manifestation of the *Virāṭa Puruṣa*. For Indian Nationalism, he stressed on the values of liberty, equality, social justice and democratic welfare. Being influenced by Vedic Literature, he emphasised on *Sādhanā*, *Tyāga*, *Tapasyā*, *Jñāna*, and *Śakti* as "must" for India's progress and welfare. He wanted welfare of all the people and rejected in the imperfect theory of "Greatest good of the greatest number".—S.P. Shastri.

309. Gupta, D.K. :—*Manusmṛti meṁ Rājadharmā kā Svarūpa (Political Ideas and Institutions in the Manusmṛti)*.

VJ, XXIII, Pts. 1-2, 1974, pp. 39-45.

The *Manusmṛti* embodies, mainly in its seventh chapter, quite an advanced thinking on polity and administration. This paper studies some of the ideas and institutions described in this ancient text on civil and religious law, and sets forth some salient features of the political traditions of ancient India, as reflected, in particular, in this work.—Author.

310. Hara, Minoru :—*The King a Husband of the Earth (mahī-pati)*

ASEA, XXVII, No. 2, 1973, pp. 97-114.

Many passages which illustrate a life cycle of the earth as a woman have been quoted here from various texts just like the *Harivamśa*, the *Kathāsaritsāgara*, and the two great epics. First, the earth is represented as a young, yet full-grown fair lady. Then kings strive after her for marriage. Among those kings; only the victorious hero is entitled to marry. In the course of married life, while she is enjoyed by means of various arts of love, she produces jewels and precious stones for her husband. The earth is ever-lasting and she starts the same life cycle with another hero when she becomes widow with the death of her previous husband.—P.G.

311. Kamalanathan, K. :—*Āndhra Polity*.

VUOJ, XVI, Pts. 1-2, 1973, pp. 85-94.

Āndhra Polity had its origin from Kauṭilya's *Arthaśāstra* with local variations in the times of Mauryan kings Bindusāra and Aśoka. Gives descriptions of *rāja* to *rājarāja*, *rājādhirāja*, *mahārājādhirāja paramēśvara* and *mahamendeleśvaramahārāja*. Monarch was supreme of all the organs of the state. Other organs enumerated are ministers, *Yuvarāja*,

Purohita, sainyapāṭi, fort etc. Cabinet consisted of selected ministers. Reference to separate organs for the administrations of justice, law and order has also been made. Āndhra Polity also includes administrative divisions like, *bhūmis, simās, nāḍus, sthālas*, and *grāmas*.—N.K.S.

312. Roy, Brajdeo Prasad :—*Some Ancient Political Thinkers*.

SV, I, No. 2, 1974, pp. 71-78.

The *Citrasikhaṇḍinah*, a group of seven sages comprising Marīci, Atri, Aṅgiras, Pulaṣṭya, Pulaha, Kartu and Vaśiṣṭha, is referred to in the *Mahābhārata* as having composed a comprehensive work on *Dharma* which contained one lakh of *ślokas* and dealt with all aspects of life. Another group consisting the six political thinkers namely Viśālākṣa, Kāvya, Sahaśrākṣa, Mahendra, Prācetas Manu, Bhāradvāja and Gaurasīrāḥ is called *Rājaśāstrapraṇetārah* as they separated the political science from the general body of the *vidyā*. Among other political thinkers mentioned in the *Mahābhārata* are Bṛhaspati, Śaṅkha and Likhita, Nārada, Śambara Mahānāya, and Kāmanadaka. All these thinkers represent different stages in the development of ancient Indian political thought. It further indicates that the ancient Indian mind was intensely engaged in ascertaining the truth and excellence of the political ideas.—P.G.

313. Sharma, Pratibha :—*Dharmaśāstra aur Rājadharmā (Dharmaśāstra and Rājadharmā)*. (in Hindi).

VJ, XXIII, Pts. 3-4, 1974, pp. 144-46.

Relates the importance of different *Dharma* treatises. Gives the origin of statehood as available in the *Mahābhārata*, Śāntiparva, Āpastamba, Manu and Kauṭilya. Statehood and kingship have been considered as a part of *Dharma*. Describes different units, parts and divisions of state with references from treatises on *Dharma*.—N.K.S.

314. Sharma, Ram Gopal :—*Place of the Mahābhārata in Ancient Indian Polity*.

VB, VIII, No. 1, 1961, pp. 53-58.

States that the early *Arthaśāstras* are lost and are available only in name as fragmentary references in Kauṭilya and the *Mahābhārata*. The *Mahābhārata* as preserver of the faint echo of the teachings of the great teachers of *Arthaśāstra* occupies a significant place in Indian polity. It refers to the authors of polity as Bṛhaspati, Viśālākṣa, Uśanas, Mahendra, Prācetas Manu, Bhāradvāja and Gaurasīrāḥ. At other places, references to Śiva, Indra, Bṛhaspati, Bahudānlin are also available.—N.K.S.

315. Usrekar, H.C. :—*Yājñavalkyasmṛti tathā Hindu Kānūna (Hindu Law and Yājñavalkyasmṛti). (in Hindi).*

VJ, XXIII, pts. 3-4, 1974, pp. 155-56.

Discusses the position of the *Yājñavalkya smṛti* in Hindu law. Hindu law has versions like the *Mitākṣarā* (in Mithilā, Maharashtra, Drāviḍa) and *Dāyabhāga*. *Yājñavalkya Smṛti*-based *Mitākṣarā* is prevalent in sixteen states of India. *Yājñavalkya* includes good conscience as base of Hindu law. Good conduct has also been weighed highly. *Yājñavalkya* has provided for women right to property unlike Manu. Marriage law is more clear with *Yājñavalkya*.—N.K.S.

316. Yadava, B.N.S. :—*The System of Land Rights and the Distribution of Landed Property During the Late Ancient and Early Mediaeval Period of Indian History.*

JGJKSV, XXVIII, Pts. 1-2, 1972, pp. 731-40.

In the increased agrarian character of the society, there emerged the *sāmanta* or feudal system along with a sizable class of landed aristocracy. In this system, from the supreme overlord, his *sāmanta*, the latter's *sāmanta* and so on down to the peasant, there arose many parties claiming right over land and its produce. Consequently, the fragmentation of political authority with its having become connected with property in land contributed to the complexity and multiplicity in the system of land rights.

The mediaeval Indian jurists conceived of property (*svatva*) as qualitatively sub-divisible—that of the king, of the land-owner of the tenant farmer and even of the mortgagee in possession. From two verses of Kātyāyana and explained by the *Mitākṣarā*, Jayaswal has pleaded for private ownership of land; Ghoshal, that of the king; and Kane to think that the state was the owner of all lands.

King's claim to a part of the produce was sought to be justified not for the protection he afforded, but on the ground of *svāmitya* of land. In early mediaeval inscriptions, the grant by kings of the nearest title to absolute ownership with rights to lands, waters, timber, mineral treasures, etc., is significant in this connection. In some regions, the kings began to realize land-tax by virtue of increase right of ownership in addition to the one-sixth of the produce in lieu of protection. In some epigraphs, the monarchs gave land grants even in the territory and estates of the *Sāmantas*. In actual practice, the rights enjoyed by the overlords, and the *Sāmantas* of different grades depended upon their actual power and prestige.

On the basis of the theory of private individual ownership of land, one school upheld the claim to the right of ownership over land by the land-holding aristocracy as against that of the monarchs and rulers.

The law digests and commentaries also revealed that there were peasant proprietors in villages. Some faint traces and vestiges of the communal rights in land during this period is attested to by the *Jaimini Mīmāṃsā Sūtra*. Thus, there is some evidence of collective rights over pasture grounds, but some rulers undermined those rights by transferring them along with village grants.—S.R.

IX LINGUISTICS AND GRAMMAR

317. Acharya, Ramkumar :—*Vedāṅgeṣu Pradhānam Vyākaraṇam.* (Importance of Grammar in Vedāṅgas). (in Sanskrit).

VS, VII, Pt. 4, 1970, pp. 290-91.

On the basis of the statements of Patañjali and Bhartṛhari recorded in the *Mahābhāṣya* and *Vākyapadīya* respectively, the importance and dominance of Sanskrit Grammar has been emphatically Propounded.—K.D.S.

318. Cardona, George :—*On the Interpretation of Pāṇini 1.4, 105-8.*

Br. V., XXXVII, 1973, pp. 1-47.

Pāṇini's arguments about the interpretations of rules 1.4.105. 1.4.106 and 1.4.108 of *Aṣṭādhyāyī* have been discussed. Two interpretations of the last rule are presented and it is shown that any one is acceptable. Commentators of Pāṇini, however, favoured only one but their views, given in support of that interpretation, are not fully justified. The fault in these views is that they need modification in Pāṇini's rules, which is not permissible according to Patañjali.—K.D.S.

319. Dange, S.A. :—*Root-Germination and Reduplicated Roots.* (in Sanskrit).

JUB, XLI, No. 77, 1972, pp. 208-14.

A penetrating study in the case of certain cognate roots shows that between themselves some are the germinant roots while the others are germinated. Such roots could be taken to be only the variant forms of one primary root as in many cases the little change in the phoneme does not change the meaning. This phonetic change is seen in the initial, the middle or the final letter. Even in the case of the apparent change, the shade of meaning is generally the same.—K.D.S.

320. Dhadphale, M.G. :—*Sanskrit Prefixes Stylistic and Peculiar Usages.*

JUB, XLI, No. 77, 1972, pp. 215-35.

The Vedic and Sanskrit as well as the Pāli and Prākṛit literatures display at many places a typical stylistic usage of the prefixes. They use different prepositions with the same verbal form.—K.D.S.

321. Dwivedi, Manchharam :—*Vaiyākaraṇasiddhānta Vicārah* (Analysis of the Theory of Grammar). (in Sanskrit).

SBB, IX, 1971, pp. 51-62.

The nature, purpose of *Śābdabodha*, according to Sanskrit Grammarians, have been discussed in general and the meaning of the roots *kr* and *jñā* in particular.—K.D.S.

322. Godse, B.S. :—*Concept of Vipratishedha in Pāṇinian Grammar*.

ABORI, LIV, Pts. 1-4, 1973, pp. 250-56.

The injunction *Vipratishedhe param kāryam*. (*Aṣṭādhyāyī* 1.4.2) ordinarily seems to mean that “when rules of equal force prohibit each other, the latter in order of the *Aṣṭādhyāyī* is to take effect”. In this paper it has been established that the word *param* in the injunction connotes the sense of *iṣṭa* only so as to allow *pūrva* or *para-vipratishedha* as the case may be.—K.D.S.

323. Gopalkrishna, K. :—*Nākārasya Guṇo Bhavatiḥ*. (in Sanskrit).

SV, I, No. 2, 1974, pp. 89-92.

Pāṇini has fixed ‘*ka*’ *anubandha* in his *sūtra* ‘*ātonupasarge kaḥ*’ (3.2.3). The particular purpose of this *anubandha* seems to indicate the fact that the *guṇa* does not take place in the letter *ā*. If this is not accepted the *ka anubandha* would be meaningless because by *guṇa* itself the words like *godah* etc. could be formed without the elision of the letter *ā* by the *sūtra* ‘*āto lop iti ca*,’ for which the *ka anubandha* in the above *sūtra* was used as it is mentioned by commentators.—K.D.S.

324. Hara, Minoru :—*A Note on The Sanskrit Word ‘Nitya’*.

Rm., I, No. 1, 1966, pp. 41-50.

The original meaning of the word *Nitya* is ‘found inside of’ and developed in the Vedic language to mean ‘one’s own’, ‘dear’ which is comparable to the meaning of the words *svīya*, *sahaja* and *priya*. In classical Sanskrit the meaning further developed to ‘constant’, ‘eternal’, but when it stands as the last member of compounds it seems to retain a shade of the original meaning, as in the case of *Strīnitya*, *aranya-nitya*, it means ‘constantly associated with’, ‘fond of’.—K.D.S.

325. Hazra, R.C. :—*Vāsudeva—Worship as Known to-Pāṇini, Part-I.*

OH, XVIII, Pt. 1, 1970, pp. 1-45.

Pāṇini in his *Aṣṭādhyāyī* has given a few *sūtras* relating to *Vāsudeva* and *Vṛṣṇis*, of which three are highly significant. The word *Vāsudeva* and '*Kṣatriyākhyā*' mentioned in the last two *sūtras* have been discussed thoroughly. It is concluded that the word *Vāsudeva* cannot be taken as expressive of a *Gotra*.—K.D.S.

326. Hock, Hans Henrich :—*Exceptions and Synchronic Analogy in Sanskrit.*

IJDL, III, No. 2, 1974, pp. 321-35.

Only under certain, very special circumstances, such as the disparate exceptionalities of the athematic middle optative and of the thematic optative, that the concept of synchronic analogy is clearly required. Elsewhere, the concept, though in some cases probably heuristically more useful, is in effect merely a 'national variant' of the traditional, morphologically 'motivated' treatment of exceptions.—K.D.S.

327. Kulkarni, V.M. :—*The Source of Prākṛit Languages.*

JUB, XLI, No. 77, 1972, pp. 245-48.

Prākṛit grammarians have always regarded that Prākṛits are derived from Sanskrit. The article discusses whether Prākṛits can be derived or not. The author concludes that the Prākṛits, described by the grammarians, form the group of Middle Indian languages. They were developed through corruption, and many grammatical phenomena from Sanskrit by the then native races of India who were taken into the Aryan folk and who had migrated to India with their own *Bhāṣā*. These Prākṛits are used by Bharata Muni in his *Nāṭyasāstra* and there were the vernaculars of the lower or uneducated classes who had given up their original tongue. Thus the view of some scholars that *Prākṛit* was the earlier and ancient language and Sanskrit represents its refined form, cannot be maintained.—D.C.J.

328. Major, I. :—*Morphology and Syntax of Kapilar's Kuriṇcippattu.*

AO, XXVII, No. 2, 1973, pp. 225-38.

In continuation of an earlier article the author gives morphological and syntactical analysis of Kapilar's *Kuriṇcippattu* based on Tagmemic Model. Must interest Dravidian linguists.—N.D.G.

329. Mallik, Madhusudan :—*Cerebralisation in Pāli*.

IA, V, Nos. 3-4, 1971, pp. 140-43.

An attempt has been made to show the importance of cerebralisation in Pāli words. It is found associated with all the stages in the development of the Pāli language. In Pāli, as in other North Indo-Aryan dialects the changes of $rt > tt$, $rd > dd$, $rdh > ddh$, $r > ,a$ $d > l$ and $dh > lh$ are more numerous and prominent. Other cerebral letters like $stha > tha$, $Prasthā > Paṭṭhā$, $daśa > ḍasa$, $kṛta > haṭṭ$, $h > l$, $ś > ḍ$ etc. appear in the language. The author collects as many cerebral sounds as possible from Pāli literature.—D.C.J.

330. Mehendale, M.A. :—*Pāli—Its History and Its Relation to the 'Original' Canon*.

JUB, XLI, No. 77, 1972, pp. 259-63.

Frequently, the term 'Pāli' is used in the sense of 'Canonical text' by commentators. The Sinhalese asserts that Pāli is Māgadhi and it represents the language in which Buddha preached. In some points Pali agrees with Avesta but differs from Māgadhi in respect of sound r and l . Phonetic peculiarities of the Māgadhi in Pāli have already been indicated by the author. Particularly the phonetics and morphology of Pāli show most resemblance to Śaurasenī, but have adopted archaic forms from north eastern and other Āryan dialects. In this connection author also points to Luder's view that Pāli language of original canon agrees in essentials with Māgadhi of Aśoka inscriptions, but it already represents a more advanced stage of development.—D.C.J.

331. Misra, Satya Svarup :—*Sanskrit Loan words in Bahasa Malaysia—A Preliminary Report*.

BSSS, II, Nos. 3-4, 1973-74, pp. 1-23.

The references from the Ṛgveda, the *Purāṇas*, the *Rāmāyaṇa*, the *Jātakas* as well as the Sanskrit *Kāvya*s like *Jānakīharana* alongwith the finds of excavations in Malaya Peninsula bear testimony to a nearly influx of Indians and their civilization in Malaya Peninsula. The author has collected from Malaya lexicon six hundred Sanskrit words present in Malayasia's national language, namely Bahasa Malaysia and have arranged them in different groups. Like the Malaya language, the Malaya literature and nomenclature too is full of Sanskrit words. The Malaya hybrids too are structurally either Sanskrit-Arabic or Arabic Sanskrit.—P.G. CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

332. Narayanamurti, M.S. :—*Philosophy of Sanskrit Grammar*.

VUOJ, XVI, Pts. 1-2, 1973, pp. 37-54.

The knowledge of correct forms of words is essential for the attainment of *dharma*. Many theories were current among grammarians before Pāṇini. For instance, two eminent grammarian-philosophers, Vyāḍi and Vājapāyana propounded divergent theories about the denotation of words.

The renaissance of the study of grammatical philosophy consists of two aspects, viz., 1. to re-examine the theories discussed in *Mahābhāṣya*, and 2. to formulate a new style of debating, viz., *Navya-nyāya* to meet the challenge of the opponents.

Siddhānta-kaumudī, *Praudha-monoramā* and *Śabda kaustubha* are of great importance from philosophical point of view. *Vyākaraṇa-bhūṣaṇa* of Kaṇḍabhaṭṭa on dialectics is written in the style of *Navya-nyāya*. Bhattoji and Kaṇḍabhaṭṭa actually supplement each other. There are several works on independent observation on linguistic phenomena.

The present article further deals with the classification of compounds, re-examination of the theories recorded in the *Mahābhāṣya* in the light of other commentaries and interpreters, the establishing of the theories of the grammarians by refuting other systems, and the place of Bhattoji Dīkṣita and Kaṇḍabhaṭṭa in the post-grammatical literature.—S.R.

333. Nyayacharya, Madhusudan :—*Śabda-Prāmāṇya*. (in Bengali).

OH, XVIII, Pt. 1, 1970, pp. 49-70.

Śabda is an independent means of knowledge. Jagadīśa Tarkalaṁkāra in his *Śabdaśaktiprakāśikā* rejects the view of the Vaiśeṣikas that *Śabda-pramāṇa* can be included under inference. The Lokāyatikas think verbāl knowledge a type of mental perception or supersensory perception. But the nature of introspection does not substantiate this above view. The Vaiśeṣikas attempt to include verbal cognition under inference is vitiated by the fallacy of *asiddhi*. Thus the writer makes an attempt to place the viewpoint of Navya-nyāya with regard to verbal cognition as a separate means of knowledge.—G.B.

334. Pandit, M.D. :—*Formal and Non-Formal in Pāṇini*.

ABORI, LIV, Pts. 1-4, 1973, pp. 179-92.

All the linguistic utterances can be divided into two broad categories, viz., formal and non-formal. Besides the formal aspect we have

in Sanskrit the five non-formal aspects, viz. meaning, gender, number, tense and person. From Pāṇini we learn that if the non-formal category brings about any difference in the formal structure it should be considered in the formal analysis. The non-formal category must be suitably represented, in the grammatical analysis.—K.D.S.

335. Pandit, M.D. :—*Pāṇini : A Statistical Picture of Sanskrit Sounds-II.*

IA, V, Nos. 3-4, 1971, pp. 154-72,

Forty-two different Sanskrit phonemes can vary either on only one or on many of the different principles of variation, which are mainly time, accent, nasalisation, aspiration and voice. All the 42 Sanskrit phonemes can be varied on one or many principles to give out in all 190 phonemes. Here are listed together all the 190 sounds derived from the 42 phonemes and each of them has been described phonetically with statistical account of the sounds.—K.D.S.

336. Pathak, Keshav Prasad :—*Vyākaraṇadarśane Ākhyātārthamīmāṃsā. (A Study of the Meaning of Verbal Root in the Philosophy of Sanskrit Grammar). (in Sanskrit).*

Sag., XI, No. 4, 1973, pp. 411-14.

The meaning of *Ākhyāta* (*Ṭiñ* or conjugational affixes) according to Grammarians is agent (*kartr*) and object (*Karma*), while according to Mīmāṃsakas it is operation or action (*bhāvanā*). In the opinion of Logicians *Ākhyāta* signifies only the sense of doing (*kṛti*).—K.D.S.

337. Shastri, Satya Vrat :—*Some Popular Etymologies in the Yogavaśiṣṭha.*

JSD, I, No. 2, 1972, pp. 1-5.

Discusses the etymologies of nine words, viz., Brahmā, Bhāsa, Lalani, Medinī, Pitr, Prakriti, Deha, Vaidūrya and Viṣucikā, grouping them into 7 heads as found in the Yogavaśiṣṭha alongwith his own criticism and comments.—S.R.S.

338. Shastri, Shrinivas :—*Sanskrita Bhāṣāyām Nīśedhātmakaprayogāḥ Pāṇinivyākaraṇaṅca, (Negative-uses and Paṇinian Grammar in Sanskrit Language). (in Sanskrit).*

VS, IX, Nos. 3-4, 1972, pp. 251-67.

There are number of negative words used in Sanskrit language. Some of them are available in the *Sūtras of Pāṇini*. But most of them

can be traced in the works of the literature, poetics and philosophy etc. The present author divides all of them in six kinds in his own way and attempts to give a lucid exposition of them. In course of illustration he points out a few shortcomings of the commentators on Pāṇinian grammar. For example he suggests a new interpretation of Pāṇini's *sūtra* 'māṇi luṇ'.—Author.

339. Shukla, Sidhanatha :—*Avestā aur Ṛgveda ke Ākārānta (Pulling) Sajñā Rūpoṇ kā Tulanātmakā Vivecana (Comparative Study of languages of Avestā and Ṛgveda). (in Hindi).*

BSSS, II, Nos. 1-2, 1972, pp. 13-18.

This survey supports the general view that the languages of *Avesta* and *Ṛgveda* are very close to each other so far as the form and meaning are concerned and from this it is further confirmed that the cultures of Indians and Iranians were at close relation in ancient times.—K.D.S.

340. Sinha, Anil C. :—*Generative Semantics and Pāṇini's Kāraḥas.*

JOIB, XXIII, Nos. 1-2, 1973, pp. 27-39.

Many of defects in Cardona's interpretation of Pāṇini's *Kāraḥa* theory can be eliminated by (a) sharpening the distinction between linguistic theory and linguistic methodology and by (b) insisting on separation of the morphological and sementic levels clearly available in the *Kāraḥa* theory.—K.D.S.

341. Tischler, Johann :—*Statistische Methoden in der Indologie. (Statistical Methods in Indology). (in German).*

ZDMG, CXXIII, No. 2, 1973, pp. 316-27.

Inspired by Foerstermann, W.W. Whitney published a paper in 1880 on his calculations of certain speech sounds in Sanskrit. The important finding was the relation of Vowels to Consonants in that language. He also maintained that the vowel "a" amounted to 28% of total sounds and 65% of the vowels. Kleinvogel-Lohfoldt conducted investigations on Sanskrit, Pāli, Maharashtri, Mahadhi (Magadhi ?) and Souraseni on their bi-phonetical interaction and classified them as Associative, Semiassociative and Unassociative. Avram confirmed his findings and worked on the distribution of the characteristics of the phonological system. Greenberg developed a new way of qualitative measurement of morphological matters. Interesting data on Sanskrit and

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Bengali are given. The trend of simplicity in phonology becomes more prominent in morphology. On the plane of syntax reduction of inflexion and corresponding combinations are observed. A further method of classification is the Lexical statistics. The amount of genetic relation between the languages is tested. Glottochronology is another method of converting the percentage obtained into periods and thereby to reconstruct the genealogical family tree of the languages. Apart from A.F. and G. Sjöberg who investigated on the loan words of Sanskrit in South Indian languages, no major work was done in Indian languages. The method is more suitable in determining different stages of the same language. Towards the determination of the age of R̥g-Veda the 10 books were put in a new series by Wust according to the frequency of occurrence of certain suffixes. In 1939 G. Udney Yule tried to solve the disputed authorship of "De Imitation Christi" by the statistical method. R. Morton Smith's work on the question of authorship of "Nala, Ambā and Śākuntalā" is commendable. The method of counting the particles and applying the Statistical method was used by Van Nooten. Thomas R. Trautmann adopts this method for his Ph.D. thesis on Indology in a big way. The merit of it lies in throwing light on philological and text-critical aspect of "Arthaśāstra" problems in a satisfactory way. Both authorship and age of it are disputed. In his "Pilot Study of Arthaśāstra", he noted the frequency of occurrence of some particles, applied the test and concluded that it is not homogenous and that three persons can be ascribed to the authorship of "Arthaśāstra". He took also the stylistic characteristics into account. Because of small data i.e. the particles, the opinion of A.L. Basham on the work as "the most important contribution to the study of early Indian texts since 2nd World War" appears to be a little inflated.—P. Goswami.

342. Tripathi, Ramnarayan :—*Vyākaraṇa-Darśanam (Philosophy of Grammar)*. (in Sanskrit).

VS, VII, Pt. 4 1970, pp. 219-226.

Sanskrit Grammar holds the *Anumāna*, *Upamāna*, *Arthāpatti* and *Anupalabadhi* as separate means of valid cognition.—K.D.S.

343. Upadhyaya, Ved Prakash :—*Yan-Sandhāna-Vimarśaḥ (Study of Yan Sandhi)*. (in Sanskrit).

VS, VIII, Nos. 1-2, 1970-71, pp. 93-97.

According to Pāṇini all these three forms *Sudhī upāsyah*, *sudhupāsyah*, *suddhupāsyaha* are correct. But to Kātyāyana the form *sudhī Upāsyā* is not acceptable as he has composed the *vārttika* 'na samāse'.—K.D.S.

344. Upadhyaya, Veda Prakash :—*Rgvedīya Prātiśākhya Sandhyah* (*Sandhis in Rkprātiśākhya*). (in Sanskrit).

VS, VII, Pt. 4, 1970, pp. 280-89.

In Rkpratiśākhya *padas* have been taken as the origin of *Samhita*. Here the following *sandhis* have been discussed—

1. Pratilomānavakśar
2. Praśliṣṭa (Dīrgha, Guṇa, Vṛddhi).
3. Kśaipra
4. Udgrāha
5. Udgrahapadaṽṛtti
6. Bhugna
7. Udgrāhavat
8. Pāñcālapadaṽṛtti
9. Prācyapadaṽṛtti
10. Abhinihita.—K.D.S.

345. Upadhye, P.M. :—*Deśya words in Prākṛit*.

JUB, XLI, No. 77, 1972 pp. 249-55.

Prākṛits are very rich in affording material to study various aspects of the language particularly linguistic side in connection with the development of Indian languages. In this paper an attempt has been made to study some *deśya* words occurring in the *Nāyādharmakāhā-a* Jain canonical text, *Kaṁsavaho*, *Paumacaryam*, *Kuvalayamālā* etc. non-canonical texts. Words like *havvam*, *Koṭṭavi* etc. and some other words are taken at random from the sources mentioned for our study. This study brings to our notice how the words in one language change phonetically in another and some times change the original meaning, but to find out the historicity and chronology of such words is equally a difficult task.—D.C.J.

- 346 Zvelebil, Kamil :—*Problemes Fondamentaux de Phonologist Morphologie des langues Dravidiennes* (*Fundamental problems of Phonology and Morphology of Dravidian Languages*). (in French).

BEFEO, LX, 1973. pp. 1-48.

The article contains mainly the lessons taught by the author in 1970 at College de France, the special importance of which are enumerated as follows :

- (a) Qualitative study of the vowel system of Iruḷa, a dialect spoken near Nilgiri, with comparison with other Dravidian languages,

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old Tamil, Modern Tamil, Toda, Kodagu, Old Kannaḍa, Koya, Kurukh, Brāhmī etc.

(b) Initial plosives in Dravidian, all the dialects. South central North Dravidian.

(c) Monosyllabic Dravidian roots, almost 85% of all Dravidian roots are of the pattern CVC and about 98% roots are terminating in consonants.

(d) Morphophonemic alternances in radical bases of Dravidian. The author has treated the most frequent derivation from internal variations of verbs and nouns.—N.D.G.

X LITERATURE AND RHETORIC

347. Betai, R.S. :—*Sociological References in the Dramas of Kālidāsa*.

SPP, XIII, No. 2, 1973, pp. 15-46.

A number of the critics come to the conclusion that it is very difficult to get a positive reference to the society of the poet's days in most of the Sanskrit dramas. Re-examining this view, the present author maintains that a poet is a social being. He can hardly avoid depicting the social order of his days. Consequently, an attempt is made here to give a picture of the Indian social life in the days of Kālidāsa on the basis of some references in his dramas. The references are divided into nine groups e.g. social order, marriage, family life, ideal kingship, civil and criminal law and festivals etc., every point is discussed in detail and the conclusion is shown clearly.—S.N.S.

348. Bethlenfalvy, G. :—*The Pañcatantra in Hungary*.

AO, XXVII, No. 1, 1973, pp. 127-29.

See Under Sec. VII.

349. Bhardwaj, Shiva Prasad :—*Vimba-Vidhāne Dhyaner-Yogaḥ (The Use of Dhvani in Vimba Theory)*. (in Sanskrit).

VS, VII, Pts. 1-2, 1969-70, pp. 85-90.

It is the talent of a poet that he presents before us in a living form the things or events occurring in past and future. For this purpose he depends upon the elegance of words, the figures of speech and the suggested sense of poetry. The present author discusses with illustration the roll of the suggested sense (*dhvani*) in making the images of the poets ideas in the mind of appreciator. He emphasizes the importance of *dhvani* in this respect.—S.N.S.

350. Bhattacharya, Biswanath :—*Identification of Two Citations in Udbhaṭ's Bhāmaha Vivaraṇa Fragments*.

JGJKSV, XXVII, Nos. 1-2, 1971, pp. 41-52.

An attempt has been made to identify the *akṣara* remnants of two citations in the *Bhāmaha-Vivaraṇa* fragments in the context of Bhāmaha's *śliṣṭa*. The syllabic remains of the second verse can be found

in Udbhata's *Bhāmaha-Vivaraṇa*, frg. No. 39a, 1-2. These verse-remains tally admirably with the corresponding portions of the verse No. 38 entered in the *Rāja-cātu-paddhati* of the Arthaparvan in Sāyaṇa's *Subhāṣita-sudhā-nidhi*. The author critically examines and concludes that the syllabic remnants of the verse "*Prthur asi ..*" as quoted by Udbhata in his *Bhāmaha-Vivaraṇa* appear to have been intended by him to supplement Bhāmaha's treatment of *śliṣṭa* with a peculiar variety in which *abhaṅga-śabdaśleṣa* is *mālarūpaka-pratibhotpa-ttihetu* besides proving *avyāptidoṣa* in Bhāmaha, who has neither *māla-rūpaka* nor *rūpakayukta śliṣṭa*. Udbhata shows originality and progressive ideas even as an ancient *ālaṅkārika*.—D.C.J.

351. Bhattacharya, Biswanath :—*The Vyāsa Subhāṣita-Saṁgraha, The Sāra-Siddhānta Kaumudī of Varadarāja.*

VBQ, XXXVIII, No. 3, 1972-73, pp. 59-61.

The *Vyāsa-Subhāṣita-Saṁgraha*, critically edited for the first time by Ludwik Sternbach, is a little known south-Indian anthology of Sanskrit verses selected from the *Mahābhārata*. The present author discusses its date of compilation and the subject matter, and makes a critical survey of this edition.

Sāra-Siddhānta-Kaumudī is a work of Varadarāja, a disciple of Bhaṭṭoji-Dikṣita and author of the *Madhya-Siddhānta-Kaumudī* and *Laghu-Siddhānt Kaumudī*. It is edited with introduction, English Translation and critical notes by G.V. Devasthali. The present author, makes a critical survey of the work as well as the edition in hand.—S.N.S.

352. Bhise, R.U. :—*Saṭṭao Naṭṭidavvo.*

JASB, Nos. 45-46, 1970-71, pp. 23-26.

The *Saṭṭaka* has been called a close associate of the *nāṭikā*. *Saṭṭaka* is Dravidian word meaning a performance with *aṭṭa* (dance). The place of origin suggested is Kerala. Enacted in *Kathakali* background, Rājaśekhara (10th cent. A.D.) is the earliest author. Compares with *Karpūra-mañjarī*, the elements of *Śaṭṭaka*. Concludes that the blemishes of the *Saṭṭakas* could be toned down if a powerful medium of dance is imparted to their presentation.—N.K.S.

353. Chatterjee, Asim Kumar :—*Vimalasūri's Paumacariya.*

JAIH, VI, Pts. 1-2, 1972-73, pp. 105-15.

The *Paumacariya* of Vimalasūri (63 A.D.) is an important Prakrit text. It is the earliest Jain version of the Rāma story. It is known as

Rāhabacarita (Rāghavacarita). Though Vimalasūri follows Vālmiki in general but he never misses any chance to show his intimate knowledge. According to author Sūri is widely read, and has enriched his composition with a vast range of information and a variety of contexts, many of which are inherited from earlier works. In this paper some common points as well as some significant differences are studied in details.—D.C.J.

354. Chatterji, Bandana :—*A Note on Alaṅkāra in a Verse of Meghadūta.*

JGKSV, XXVII, Nos. 1-2, 1971 pp. 23-30.

In describing the physical beauty of the Yakṣa's wife in latter part of the *Meghadūta* Kālidāsa writes, 'yā tatra syād yuvatiṣaye sṛṣṭirādyeva dhātuḥ'. The commentator Mallinātha states that the figure of speech in the verse is *utprekṣā*. Other reputed commentators also explain the verse in the same way as Mallinātha. The present author examines critically the figure of speech and concludes : "In fact, the intensive love of the Yakṣa towards his wife is emphasised by Kālidāsa in the verse noted above, and this can only be explained if it is regarded as a case of *upamā* and not one of *utprekṣā*."—S.N.S.

355. Davane, G.V. :—*Poetic Conventions in Sanskrit Literature.*

JASB, Nos. 45-46, 1970-71, pp. 37-44.

Illustrates *Kavisamaya* or *Kavisāṅketa* as a poet would use in his composition. It appeals to another poet who repeats it. The critic who comes across the use of such an idea again and again, appreciates it and recommends its employment by other poets. Sanskrit literature is very rich in these poetic conventions. Gives origin and development through Sanskrit poetry from Aśvaghoṣa and Kālidāsa.—N.K.S.

356. Gokhale, Balkrishna G. :—*Animal Symbolism in Early Buddhist Literature and Art.*

EW, XXIV, Nos. 1-2, 1974, pp. 111-20.

See Under Sec. II.

357. Gopani, A.S. :—*Further Subhāṣitas in Guṇapāla's Jambucariyaṃ.*
BV, XXXI, Nos. 1-4, 1971, pp. 39-43.

Twenty seven stanzas in Prākṛita on various subjects—*Dhīra*, *Jñāna*, *Karma*, *Dharma*, etc. are given with their English translation, in

continuation to his article appeared in the last issue Vol. XXVIII, Nos. 1-4, 1968 published in February, 1971.—K.C.V.

358. Gupta, D.K. :—*Avantisundarīkathā and Daśakumāracarita : Two Different Works of Ācārya Daṇḍin.*

VII, VIII, 1970, pp. 116-24.

The paper sets forth arguments to prove that the *Avantisundarīkathā* and the *Daśakumāracarita* are two different works, and not parts of one and the same book as proposed by some scholars. Again, it goes on to establish that the two works have been written by one and the same author Daṇḍin, as numerous points of similarity between the two unmistakably show. The tradition which ascribes the two works, though individually, to Daṇḍin and the consequent theory of their common authorship should be regarded as proven facts of the history of Sanskrit literature.—Author.

359. Gupta, D.K. :—*Samśkr̥ta-kāvyaśāstra-paramparāyām Daṇḍinaḥ Sthānam (Daṇḍin's Place in the Tradition of Sanskrit Poetics). (in Sanskrit).*

VS, VII, Pts. 1-2, 1969, pp. 54-62.

This paper attempts to assess Daṇḍin's contribution through his *Kāvyaśāstra* to the study and growth of the poetical doctrines, in particular, of the *Alamkāra* and the *Rīti* schools, with a special reference to his treatment of the *mārga-guṇas*, *doṣas* and poetic figures and his espousal of the theories both of *rīti* (*mārga*) and *alamkāra*. The paper also determines, on the basis of his contribution, his place in the history of Sanskrit poetics as one of its early teachers.—Author.

360. Gupta, S.K. :—*Jagannātha.*

BSSS, II, Nos. 1-2, 1972, pp. 39-44.

Jagannātha flourished in the age of Shahjahan, who ruled from 1628 to 1658. He was a Tailang Brahmin, son of Perubhatta and Luxmi, and studied all traditional Śāstras from his father who was a great scholar. He specialised in Navya-Nyāya and Rhetorics, and was awarded the title of Pandit Rāj by Shahjahan. He is the author of 12 works out of which *Gaṅgā-Laharī* and *Bhāminī Vilāsa* as lyric poems, and *Rasagangādhara* are very famous. He has a wonderful command over language and poetry. He has done a great service to the science of criticism by giving a precise, concise and accurate terminology in a

language of *Navya-Nyāya* for which *Rasagaṅgādhara* has become too difficult to be understood by ordinary scholars.

In *Rasagaṅgādhara* he has synthesised all the views of his predecessors and has explained them in a logical and scientific way. He has defined poetry as under “*Ramaṇīyārtha-pratipādakaḥ Śabdaḥ Kāvyaṃ*” which means, “The word is poetry whose sense is an object of feeling or emotion, producing an excellent effect”. In fact he has defined poetry in *Navya-Nyāya* style in three stages, ordinary, polished and final.

Genius (*pratibhā*) is the cause of poetry, which is achieved by practice (*abhyāsa*) and wide knowledge (*vyutpatti*) and some time by blessing of great men. He has classified poetry on the basis of its contents into four types, excellent, good, mediocre and worthless.

As for the theory of poetic sentiments (*Rasa*), he is a follower of Abhinavagupta and Mammaṭa and has discussed four main theories on it. Being a believer in *Advaita Vedānta*, he has explained the nature of sentiments accordingly. Like Mammaṭa he also accepts three qualities in poetry though in a different approach. He is a follower of *Dhvani* school and has treated *Rasa* theory philosophically.

Thus Jagannātha's *Rasagaṅgādhara* is very important and indispensable for research work, which presents old material in a new form with the latest knowledge and techniques, though it is not a child's play to grasp it thoroughly.—S.P. Sharma.

361. Jamkhedkar, A.P. :—*Kuvalayamālā—A Cultural Study*.

NUJ, XXI, Nos. 1-2, 1970-71, pp. 1-143.

This monograph presents a coherent picture of the contemporary life as contained in *Kuvalayamālā* of Uddyotanasūri, which belongs to the year 779 A.D. The economic, political, social and the religious conditions in Western India have been fully discussed. Economic prosperity of the Gurjara Pratihāras, emergence of feudal lords, fossilising caste system and the religious exhortation were the salient features of those times. A detailed geographical lexicon is also given as an appendix to the monograph.—P.G.

362. Jha, Kishornath :—*Ācāryodayanasya Kāvya-Pratibhā (The Poetical Talent of Ācārya Udayana)*. (in Sanskrit).

VS, VII, Pts. 1-2, 1969-70, pp. 63-68.

The article, continued from the previous issue, deals with the poetical talent of Udayanācārya, a well-known exponent of Indian

philosophy, on the basis of the *Nyāya-kusumāñjali-Kārikā* and *Ātmataṭṭva-viveka*. According to the context, the elegance of words, the depth of meanings and the figures of speech etc. are discussed in brief.—S.N.S.

363. Jha, Shobha Nand :—*Śrī Kṛṣṇasya Dvārakāgamane Hetusamīkṣā* (*Analysis of Causes for Śrī Kṛṣṇa's going to Dvaraka*). (in Sanskrit).

SPP, XIII, No. 2, 1973, pp. 51-56.

It is held that leaving Mathura from the fear of Jarāsaṁdha, Śrīkṛṣṇa went to Dvārakā. The present author critically discusses the episode of goings to Dvārakā on the basis of the *Purāṇas* and tries to give a suitable explanation of it.—S.N.S.

364. Jhala, G.C. :—*Amudaṅka-Nāḍaam Once Again*.

JASB, Nos. 45-46, 1970-71, pp. 122-26.

Quotes the views of Pusalkar to take the word for happy incident of the mysterious recovery of the stolen ornaments by Vasantasena from Sajjaloka as related by her to her maid. Amudaṅka is taken equivalent to *Amṛtaṅka*. Repeats interpretations of A.N. Upadhye, Woolner, Lakshman Sarup, Moti Chandra and V.S. Agrawala. Agrees with Pusalkar, Moti Chandra and Agarwala.—N.K.S.

365. Karnatak, Vimla :—*Rasaniṣpatteḥ Śāstrīyam Vivecanam* (*Literary Study of Sentiment*). (in Sanskrit).

Sag., XI, No. 4, 1973, pp. 357-66.

The authoress discusses in detail the process of *Rasaniṣpatti* in the hearts of appreciators. She explains in her own way the eleven different theories about *Rasaniṣpatti* presented by Panditarāja in the *Rasagaṅgādhara*, examines them critically and concludes that only *Abhinavagupta's* theory about *Rasaniṣpatti* is fit for the facts. — S.N.S.

366. Krishnamoorthy, K. :—*Kālidāsa and Nature*.

Rm, I, No. 1, 1969, pp. 137-42.

Kālidāsa is the only poet in Sanskrit who conceived of nature symbolically. The deep mystery and meaning of nature, according to him, can be felt by the human heart only at three ascending levels of consciousness, viz., sensual attraction, ideal sentiment and spiritual enlightenment. The janus faced art of Kālidāsa in describing Nature

may be seen in canto XIII of *Raghuvamśa* in the description of charming confluence of the rivers Gaṅgā and Yamunā.—P.G.

367. Kulshrestha, Sushma :—*Śiśupālavadhe-Garbha-Sāṁdhyañka-Nrūpaṇam (Study of Garbha-Sāṁdhi in Śiśupālavadha). (in Sanskrit).*

VS, VIII, Pts. 1-2, 1970-71, pp. 64-75.

According to Dramaturgy the five *sandhis* are essential for a dramatic composition. But rhetoricians, Bhāmaha and others hold that the *sandhis* are essential for a mahākāvya also. The present authoress discusses the importance of *sandhis* in a mahākāvya and elucidates with illustrations eleven parts of the *Garbhasandhi* in the *Śiśupālavadha*. She concludes that the great Māgha used all the parts of this *sandhi* in a artistic way.—S.N.S.

368. Maan Singh :—*Bhāratīya Nāṭya Darśana meṁ Arthaprakṛti Vicāra. (Artha Prakṛiti in Indian Dramaturgy). (in Hindi).*

VB, XIV, No. 3, 1973, pp. 219-23.

The present author makes a critical study of the nature and purpose of the *Arthaprakṛtis* in a drama. He stresses the point that here the word *Artha (Phala)* denotes the purpose of the hero of a drama as well as the dramatist. The aim of a dramatist is *Rasollāsa* and that of a hero is fulfilment of *Dharma* or *Artha* or *kāma*. The *Artha-prakṛtis* are the means to accomplish both the purposes.—S.N.S.

369. Mishra, Sri Krishna :—*Rasa and its Correlatives.*

JGKSV, XXVII, Nos. 1-2, 1971, pp. 53-94.

Attempts to present the Sanskrit poetic theory from the standpoint of Western aesthetics. The writer hopes that it will help the Western critics to understand and appreciate Indian standpoint. It is his contention that no single western critic has presented a comprehensive view of art and poetry as has been done by Abhinavagupta. To prove his contention he discusses in detail the views of a few important critics of the west as well as the concept of poetry in Indian aesthetics.—S.N.S.

370. Mishra, Vishvanath :—*Vyañjanāyā Śabdārthavṛttitvavicāraḥ (The Use of Vyañjanā in Śabdārthavṛtti). (in Sanskrit).*

VS, VII, Pts. 1-2, 1969-70, pp. 26-38.

The present author discusses in detail the nature and kinds of the *Vyañjanāvṛtti* i.e. the power of a word to suggest a meaning. He

critically examines the views of Ānandavardhana, Abhinavagupta, Mammaṭa, Viśvanātha and Panditarāja Jagannātha in this respect. He distinctly shows the points of difference between the *Śābdīvyañjanā* and the *ārthi vyañjanā*, and concludes that it is not plausible to say that *Vyañjanā* is only *arthavṛtti*, in fact it is both an *arthavṛtti* as well as a *śabda vṛtti*.—S.N.S.

371. Mukherjee, Dilip Kumar :—*Some Inscriptional Dramas in Sanskrit—I.*

OH, XXI, 1, 1973, pp. 1-16.

Includes an *excerpt* from the research thesis of the author as stipendiary research scholar of Sanskrit College, Calcutta, starting with the preface, introduction. Relates short history of inscriptional dramas in Sanskrit from Hanumatnāṭaka (it is believed that the stone sank in the ocean and was recovered by traditional Bhoja). Study limits to 12th and 13th A.D., attempts, namely Lalitavigraharājnātakam, Harakelinātakam and Pārijātamañjarī or Vijayaśī. Introduces Pārijātamañjarī inscribed at Dhara a city of modern Malava in 1213 A.D. Throws light upon the life of Madan, the author, his date, other works composed by him, with literary analysis. Gives the summary of the play.—N.K.S.

372. Mukherjee, Dilip Kumar :—*Some Inscriptional Dramas in Sanskrit-II.*

OH, XXI, 2, 1973, pp. 17-30.

Continued from the previous issue includes the critical study of the play *Pārijātamañjarī*. Details, peculiarities and evaluates the characters of the play. Discusses the author and his date of the second inscriptional drama *Lalitavigraharāja nātakam*. Gives a critical account of the plot also. The third inscriptional play *Harakelinātakam* has also been critically examined—N.K.S.

373. Nagar, Ravishankar :—*Sāhityaśāstre Guṇatattvavimarśaḥ* (The Study of the Concept of Guṇa in the Poetics). (in Sanskrit).

Sag., XI, No. 4, 1973, pp. 415-24.

The *Ācāryas* from Bharata to Panditarāja Jagannātha accept the importance of *guṇas* in literature. But it is a controversial problem of Indian poetics "what are the nature, the substratum and the number of *guṇas*". The present author discusses this problem. He shows the

origin and development of the concept of *guṇa* in Indian literature and examines the different opinions about that. He observes, "According to the view of Vāmana or that of the *Dhvani* school" it is not fit to maintain that *mādhurya* etc. are *guṇas*.—S.N.S.

374. Nagar, Ravishankar :—*Kāvyaśyātāmā Dhvani* ('*Dhvani*'—the Soul of Poetry). (in Sanskrit).

VS, VII, Pt. 4, 1970, pp. 266-73.

There are two kinds of meaning of poetry—primary meaning and suggested meaning. When the suggested sense of poetry is pre-dominant that is called true poetry, *Dhvani Kāvya*. When the primary sense is more pre-dominant than the suggested that is called the poetry of second rate, *Guṇibhūtavyaṅgya Kāvya*. Hence *Dhvani* is the soul of poetry.

It is of three kinds—*Vasturūpa*, *Alaṅkāra-rūpa* and *Rasa-rūpa*. All the theories propounded by the earlier writers can be included in *Dhvani* theory of *Dhvanikāra*.—K.C.V.

375. Pandeya, K. :—*Ūnaviṅśatakasya Sanskritamahākāvyaṇi* (Sanskrit *Mahākāvya*s of Nineteenth Century). (in Sanskrit).

Sag. XI, No. 4, 1973, pp. 377-94.

It is found in the way of studies that number of *Mahākāvya*s in Sanskrit has been composed in the 19th century. Some of them describe the *paurāṇic*, historical as well as individual episodes of India, while others the historical and individual events of any western country. All of them throw a light on the conditions in that place and time to which they belong. The present author introduces us to the *Mahākāvya*s and their writers. He gives also their appreciation in brief.—S.N.S.

376. Pendse, G.S. :—*The Influence of Kāmasūtra on Mr̥cchakatika*.

ABORI, LIV, Pts. 1-4, 1973, pp. 238-47.

The discussion in this paper makes the following inferences inevitable : (1) The entire drama is meant to depict the life of the *Gaṇikā* Vasantasenā; (2) The different practices mentioned under the chapter *Vaiśika* in *Kāmasūtra* are ably depicted by Śūdraka, the author of this drama; (3) Śūdraka has pointed the picture of an ideal *Gaṇikā* and he was well-versed in *Vaiśika* and (5) If the date of *Kāmasūtra* is 3rd century A.D. then the date of *Mr̥cchakatika* can be put sufficiently after 3rd century A.D.—P.G.

377. Pingree, David :— *The Beginning of Utpala's Commentary on Khaṇḍakhādyaka.*

JAOS, XCIII, No. 4, 1973, pp. 469-81.

The recent publication by Mrs. B. Chatterjee of Utpala's commentary on Brahmagupta's *Khaṇḍakhādyaka* has made available, though in incomplete form, an important source for our knowledge of the tradition of the ārdharātrikapakṣa of Indian astronomy. This ārdharātrikapakṣa influenced Sasanian, Arabic Byzantine, and Medieval Western astronomy, as well as being the pre-dominant school of astronomy in Kashmir, Nepal and Assam. The recovery of its earlier Sanskrit representatives, therefore, is of great importance for the history of science. This is lacuna filling article, based upon a manuscript from Ujjain, unknown to Mrs. Chatterjee containing Utpala's commentary from the beginning through most of the exegesis on *Khaṇḍakhādyaka* I 14. The chain to his predecessor Prthūdaka and to his successor Amarāja has been claimed to be indicated by varied type. A collation of their text has been included as an appendix because these three commentators have not respected Brahmagupta's order. The linkage of the ārdharātrikapakṣa to the Brahmapakṣa through Brahmagupta's authorship of the principal text of each has been demonstrated through the second Appendix. — N.K.S.

378. Rajpurohit, Bhagavati Lal :—*Kālidāsasya Priya Bhūmi-Devagiri (Devagiri : Beloved land of Kālidāsa).* (in Sanskrit).

BSSS, II, Pts. 1-2, 1972, pp. 19-24.

The author has discussed the birth place of Kālidāsa and seems to be in agreement with Kedar's views according to which Kālidāsa was born at Devagiri. It was not the place of special importance, even then there is a vivid description of Devagiri in *Meghadūta*. In all probability Kālidāsa was born at Devagiri and got education in the Himalayan Āśramas. Possibly he first won favour of the king of Ujjain and later on became the rājākavi in his court. He came into contact with Bhoja Nṛpas and also got much favour from them.—M.R.G.

379. Rau, Heimo :—*Goethe and Kālidāsa.*

NCPA, I, No. 1, 1972, pp. 24-31.

Goethe carried out researches in Botany, Mineralogy, Anatomy and Physics. He also wrote a drama 'Iphigenia' through which he expressed his longings for ancient Greek civilization. He was deeply impressed by the genius of Kālidāsa, the Laureate of Avantī. In Goethe's estimation

Kālidāsa is one of the few great poets of mankind who appear in world literature once in a millenium only.—P.G.

380. Sastri, M. Ramakrishna (Late) :—*The Sāhityacintāmaṇi of Vemabhūpāla*.

JORM, XXXVIII, Pts. 1-4, 1968-69, pp. 1-13.

The *Sāhityacintāmaṇi* of Vemabhūpāla is available in 15 MSS, Most of these are in the Grantha script and are preserved in South India. The work belongs to the class of treatises dealing both with poetics and Dramaturgy. It is a large work in 13 chapters. The present writer gives a brief account of the date, place and works of the author. He discusses the important points in the *Sāhityacintāmaṇi* and makes a comparative study. Recording the works and authors mentioned and quoted in the *Sāhityacintāmaṇi* he describes Vema's predecessors and successors and presents a critical estimate of the work. Accordingly "An important topic relating to *Rasa* on which Vema has a discussion and take a specific stand is the locus of *āśraya* of *Rasa*". And, "Its general treatment, definitions and illustrations are clear and helpful. The work is also valuable for dealing with both poetics and Dramaturgy. It widens our knowledge of the other works of the author which it quotes several times. There are several names of new plays which we know from its citations".—S.N.S.

381. Sharma, K.V. :—*Kāvyamīmāṃsaka Mahākavir Nīlakaṇṭha Dīkṣita (Nīlakaṇṭha Dīkṣita as Critic). (in sanskrit)*.

VS, VIII, Pts. 1-2, 1969-70, pp. 92-98.

The present author has given a brief account of the life and works of Nīlakaṇṭha Dīkṣita in the previous issues. In this article he discusses the special characteristic of his works. Nīlakaṇṭha now and then appreciates the true poetry and a talented poet. He also points out the defects of a poetical composition. Hence a book of poetical criticism can be composed on the basis of his works. Some illustration of the same are shown and explained in the present article.—S.N.S.

382. Sharma, K.V. :—*Paṭaṇjali Devadatta-Caritam*.

VS, IX, Pts. 1-2, 1971-72, pp. 18-24.

It is a well-known fact that Paṭaṇjali, the great grammarian in Sanskrit, refers to the name of Devadatta in various contexts. It seems thus that Devadatta, mentioned by Paṭaṇjali is an embodied personage. The history of Devadatta however has not come down to us. The

present author attempts to tell the story of Devadatta in an interesting way on the basis of fragments from the *Mahābhāṣya*. He also informs us that he is grateful to Sukumara Sen who had published a paper entitled "the story of Devadatta in the *Mahābhāṣya*" about 24 years ago. — S.N.S.

383. Sharma, Shambhu Nath :—*Kālidāsasya Rāṣṭra-Dr̥ṣṭi* (*The Concept of Polity in Kalidāsa*). (in Sanskrit).

VS, IX, Pts. 1-2, 1971—72, pp. 43-50.

Kālidāsa, the great poet, was fully conscious of the importance of man's harmonious development. The ideals of a human being and that of a nation have been suggested in his poetry. The present author discusses the characteristics of an ideal king, the defence of a nation and the flexibility of national policy as depicted in Kālidāsa's works. He asserts that according to Kālidāsa the co-operation of the mankind is essential for the defence, integration and prosperity of a nation.—S.N.S.

384. Sharma, Shambhu Nath :—*Kālidāsasya Samāja Darśanam* (*Social Philosophy of Kālidāsa*). (in Sanskrit).

VS, IX, Pts. 3-4, 1972, pp. 189-96.

Though Kālidāsa says that the death is natural and life is evolution, but he thinks that life is the only instrument for attaining austerity, virtue and happiness.

Social life is more important than individual life. A person has to give away all his belongings and interests for the good of society. For this generosity he is prepared when enlightened by the knowledge found from a teacher and by the association of virtuous men. An enlightened individual lives with restraint, does good action, speaks truth and respects elders in age and knowledge.

He speaks of idealism based on reality. To perform one's duty is the main goal of life. There is no chance of conflict of caste and creed or in classes of society, when every one performs his duty (*Dharma*). Rights automatically follow the duty (*Dharma*).

The king also is expected to his duty to protect the society (*Prajā*) which can be performed by the help of scholars and philosophers only. The king has to maintain discipline in individual life (*Āśrama Dharma*) and in social life (*Varna Dharma*). His epithet of Rājan (*Rājana*) is really meaningful only by greatifying the common people.—K.C.V.

385. Sharma, Sudarshan :—*Ratnāvalīpadyavivakṣā* (Criticism of *Ratnāvalī*). (in Sanskrit).

Sag., XI, No. 4, 1973, pp. 425-36.

On close examination, it is found that there are some discrepancies in the language and poetical art and somewhere the meaning is not clear in the *Ratnāvalīnāṭikā*, composed by Harṣa. It is due to the corrupt reading of the text. The present author critically examines the reading of some verses and suggests their correct form.—S.N.S.

386. Sharma, Sudarshan :—*Bhartṛmenṭha-Kālidāsaḥ*. (in Sanskrit).

VS, VIII, Pts. 1-2, 1970-71, pp. 82-84.

T.G. Mainkar has established the identity of Kālidāsa, *Īśvarakṛṣṇa* and *Bhartṛmīḍha* in his thesis entitled Kālidāsa, his art and thought. The present author shows that *Bhartṛmīḍha* and *Bhartṛmenṭha* are identical. He puts forward a few arguments to prove that Kālidāsa is the other name of *Bhartṛmenṭha*.—S.N.S.

387. Sriramamurti, P. :—*Śṛavakāvya*.

VUOJ, XVI, Pts. 1-2, 1973, pp. 119-25.

I. *Bālābharata* of Agastya paṇḍita, an epitome of *Mahābhārta* is a *Mahākāvya* in the elegant *Vaidarbhī* style. Fragmentary *Nalakīrti-kaumudī*, available in canto 2 and 4, contains beautiful descriptions of nature and love. A portion of *Kākatīya carita* in 8 cantos, composed by an epigraphical poet Narasimha, is still found inscribed on stone at Hanumakoṇḍa. It contains a beautiful description of the ancient Ekaśilānagara. *Raghunātha-Carita* and *Nalābhyudaya* are two important *Mahākāvyas* written by Vāmanabhaṭṭabāṇa of Pedokamativema's court. Gangādevi's *Madhurā-vijaya* is a historical *Mahākāvya* describing the exploits of her husband.

II. *Gadya-kāvya* is the acid test of a poet to which Āndhras have contributed their mite. Agastya's *kṛṣṇa-carita* is a small and beautiful biography of Śrīkṛṣṇa. A *gadyakāvya*, *Malayavatī* ascribed to Narasiṃha is found among the Kākatīya inscriptions. Vāmanabhaṭṭabāṇa's *Vemabhaṭṭa-carita* is an imitation of *Harṣa-carita*. The *sajana-niṃṇaḥ-kumudā-candrikā* of Kūci-maṇḍi. *Timmakavi* is a good prose work. *Daśakumāra-kathā-sāra* is an easy summary of Daṇḍin's classic.

III. The *Khanda-Kāvyas* in the inscriptions are of considerable poetic merit. The story of Siddha couple in Kākatīya inscription, in 62

Śārdulavikrīḍita verses is an excellent piece of love poetry. *Haṁsa-sandeśa* of Vāmanabhaṭṭabāṇa is an imitation of *Megha-sandeśa*, describing landscapes, rivers, cities, etc., of the South. *Yakṣollāsa* of Śiṣṭu Kṛṣṇamūrti is a sequel to the *Megha-sandeśa*.

Erotic poems like *Caura-pāñcāśata* are also represented here. Jagannātha Paṇḍita has written five devotional poems *Gaṅga-laharī*, *Amṛta-laharī*, *sudhā-laharī*, *Lakṣmī-laharī*, and *Karuṇā-laharī* on Gangā, Yamunā, Sun Lakṣmī and Viṣṇu respectively.

IV. The anthologies of Āndhra contain several *muktakas* of immense literary value on a variety of subjects like love and *anyā-padeśas*.

V. *Citra-kavitā*, or figurative poems, has been a favourite of Āndhra writers in Sanskrit. Kākatīya inscriptions abound in their different types.

VI. *Campū* has been a popular *genre* cultivated in Āndhra. The inscriptions of Eastern Cālukyas are miniature *Campūkāvya*s.

VII. Lastly, there are various commentaries of the *Kāvya* literature in Āndhra.—S.R.

388. Sternbach, L. :—*The Mādhavānala-Kāmakandalā Kathā and its Sources*.

ABORI, LIV, Pts. 1-4, 1973, pp. 77-143.

A myth of the *Mādhavānala* and *Kāmakandala* was most popular in mediaeval India. According to author it was compiled between the beginning of the fourteenth and the end of the sixteen century and it has several recensions. The paper tries to present a comprehensive comparative study of *Mādhavānala* *Kāmakandala* story with the recension written in Sanskrit prose with intermingled Sanskrit and Prakrit *subhāṣitas* i.e. with the *Mādhavānalākhyānam* of Ānanda or Ānandadhara.—D.C.J.

389. Sternbach, L. :—*On the Metrics of Cāṇakya's Sententious Verses*.

Rm., I, No. 1, 1969, pp. 73-88.

A detailed analysis of the different metres (twenty six in addition to *anuṣṭubha* the main metre) used in the text of the *Cāṇakya-nīti-śākhā-sampradāya* is given in this article. The greatest variation of metres appears in the longest collection of Cāṇakya's verses. Also we find in

the collection of Cāṇakya's verses the phenomenon of the change of metres in different texts of the same verses.—P.G.

390. Thomas, W. :—*Zu den tocharischen Ekasringa-Fragmenten (On the Tocharian Ekasringa fragments). (in German).*

CAJ, XVI, No. 3, 1972, pp. 226-31.

The article is on the Ekasringa episode, mentioned in *Mahābhārata* and *Pāli Jātakas* and its almost parallel story i.e. the Enkidu episode in the Gilgamesh epoch. D. Schlingloft in his "Unihorn" legend maintains that it is of Indian origin and the Enkidu episode is dependent on it. The author asserts that the two are identical to some extent but not same. W. Couvreur is quoted to have averred that the young boy's name was *Ekasringa* and not *Ṛṣyaśringa* as given in *Mahābhārata* and the *Jātakas* and the seducer was no courtesan but the princess Santa, daughter of king Brahmadaṭṭa. The draught was also caused by the curse of Ekasringa. Of course in the Tibetan episode the boy is known as *Rsyring* and the father was already dead before the seduction of the boy. The author appends some notes on the Berlin & Paris fragments to illuminate their contents.—P. Goswami

391. Tripathi, R.V. :—*Sanskrit-Mahākavīnām Kāvya-tattva-darśanam. (The Philosophy of Kāvya of Sanskrit Poets). (in Sanskrit).*

Sag., XI, No. 4, 1973, pp. 437-54.

A poet indicates some ideas about the philosophy of poetry. It is a usual practice of the great poets in Sanskrit. The present author gives a critical and comparative study of the different views indicated in respect of the purpose, causes and definition of poetry as well as figures of speech and sentiment etc. He concludes that the ideas indicated by the Sanskrit poets shows the development of Sanskrit poetics, there are also such ones which are not expressed by the ancient *ācāryas* but they are most important.—S.N.S.

392. Vyas, K.B. :—*Raṇamalla Chanda of Śrīdhara Vyāsa : A Rare Historical Saga in Old Gujarātī.*

ABORI, LIV, Pts. 1-4, 1973, pp. 145-71.

Raṇamalla Chanda epic is a most precious gem in the priceless heirloom of Gujarati literature. This very rare heroic poem is composed in the famous 'Dingle' language and its literary form is 'chanda', normally, means a metrical composition. According to author, in the majesty of its style, in its unstained pre-eminent of metrical patterns, in its vigorous, breath-taking descriptions of battle and in its immense power innate in the characterization of the hero, it stands unique in the galaxy of Gujarati literary gems.—D.C.P.

XI MISCELLANEOUS

393. Barnett, R.D. & Curtis, J.E.:—*A Review of Acquisitions 1963-70 of Western Asiatic Antiquities* (2).

BMQ, XXXVII, Nos. 3-4, 1973, pp. 119-36.

The important and significant acquisitions made during eight years (1963-70) by the British Museum from Mesopotamia, Palestine, and Syria-Phoenicia on the one hand, and Iran, Anatolia, and Arabia on the other, have been described and illustrated. The following scheme has been adopted for discussion :

(A) Iran and the Caucasus : (1) The early period; (2) Iran Age Pottery; (3) Metalwork of the Second and First Millennia B.C. subdivided into (a) Horse harness, (b) Musical instruments, (c) Weapons, (d) Vessels, (e) Belts, (f) 'Assyrian metalwork', and (g) Varia; (4) Ziwiye; (5) The Median and Achaemenid Periods; (6) The Parthian and Sassanian Periods; and (7) The Caucasus.

(B) South Arabia.

(C) Anatolia : (1) Chalcolithic period and Early Bronze Age (2) The Hittite Period; (3) Urartu; and (4) The Phrygian and Later Periods.—M.C.

394. Bhargava, P.L. :—*The Harṁsa as a Symbol of Indian Culture*.

MO, IV, No. 2, 1971, pp. 105-8.

The Indian veneration for the *harṁsa* goes back to the early Vedic age. It is symbolic of a person or thing of unusual purity or of one endowed with a sweet voice or lovely gait. It also symbolizes a person, who being endowed with the capacity to discriminate between good and bad, picks up what is good, leaving out the trash. Not only the epics, even the poets like Kālidāsa, Jagannātha and the author of *Pañcatantra* describe the above qualities of the *harṁsa*. The Buddhist literature recognizes the *harṁsa* as a symbol of virtue. Lastly, even the Supreme Being as the embodiment of purity has been called *harṁsa* in the *Upaniṣads*.—P.G.CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

395. Chatterjee, S.C. :—*Evolution of Calender and the Era.*

CF, XIII, No. 2, 1971, pp. 48-54.

The Babylonians made their calenders from the day of the Chaldian invasion. They used both the lunar and the solar years for civil purposes. In India, the period of the great war of the *Mahābhārata* was the era of Yudhiṣṭhira which marks the beginning of the Kali age. Varāha Mihira introduced *Śaka* Era into his treatises. There were other eras also such as the *Samvat* of Vikramāditya, the era of Paraśūrāma, the era starting from the Nirvāṇs of Satya Muni and of Mahāvīra, the Gupta Era, the Balabhi Era, the Harṣa Era, the Newar Era, the Era of Lakṣman Sena, the Kalkuri Era and the Laukika Era. The author also discusses the Chinese system, the Egyptian, the Athenian and the Roman Calendars and finally the Christian Era. In the end the author supports the idea of the world calender which has been proposed in the united states.—P.G.

396. Devi, Yasoda V. :—*Trade and Commerce.*

VUOJ, XVI, Pts. 1-2, 1973, pp. 95-108.

Āndhradeśa and the Āndhras had a profound role in moulding Indian culture through the ages. Their contribution in the making of Greater India is nothing short of a marvel. Their peaceful movement of penetration from Āndhra ports into Insulinidia (with Philippines and Indo China) or 'India beyond the Ganges' (with the Malay Peninsula and Burma) resulting in the Hinduisation and visualisation of Greater Āndhra is memorable. The trade and commerce and maritime activities of the Āndhras started as early as the 7th century B.C., and continued far beyond the mediaeval period. The extensive coast line from Kaliṅgapaṭṇam in the north to Pulicat in the south with numerous ports and harbours was most suitable for such activities. The people had their own ships and developed a culture near the sea on the banks of the great rivers—Mekong, Menam, Irawadi and Salwin, and in the low plains of Java and in the basins of the coastal rivers of Annam, Malay and Sumatra. They enjoyed their heyday under the Āndhra-Sātavāhanas, the Kākatīyas, the Redḍis, the Rāyas and the Kutbshāhis, though normal conditions prevailed under the Ikṣvākus, the Sālaṅkāyanas and the Veṅgi Cālukyās.—M.C.

397. Dogra S.D. :—*Horse in Ancient India.*

JOIB, XXIII, Nos. 1-2, 1973, pp. 54-58.

Deals with the mythological and religious concepts of antiquity of horse in ancient India. The author has touched all important points

such as literary evidences, the colour of the horse, distance covered, their anatomy, Indian horse in the classical records, horse sacrifices and horse in sculpture. Horse has got its identification not only with the mortal world but with the divinities of the heavenly world also. A horse-headed god *hayagrīva* one of the incarnations of Viṣṇu has enshrined in the *Hayagrīva* temple at Hajo in Kāmarūpa dist. of Lower Assam.—M.R.G.

398. Iyer, S.Venkitasubramonia :—*The contribution of Kerala to Sanskrit Śāstra Literature.*

VII, X, Pts. 1-2, 1972, pp. 62-79.

The most significant contribution of Kerala is to Jyotiṣa, Mīmāṃsā, Tantra and Vyākaraṇa. The commentaries of these treatises are noted for their clarity of exposition and for preservation of some of the best readings. There is contribution from Kerala to other śāstras also like temple architecture, domestic architecture, elephant lore and warfare.—P.G.

399. Jong, J.W. De. :—*The Discovery of India by the Greeks.*

ASEA, XXVII, No. 2, 1973, pp. 115-42.

See Under Sec. VII.

400. Karunaratne, T.B. :—*Aṣṭamaṅgala (The Eight Auspicious Symbols). (in Sanskrit).*

JCRAS, XV, 1971, pp. 48-75.

The *aṣṭamaṅgalas*, with their beginning in the early centuries of the Christian Era, varied from tradition to tradition. They represented the Guardian deities (*Lokapālas*), mythical lake Anavatapta, cosmic symbol and later on come to be associated with the planetary deities. Numerous representation of the *aṣṭamaṅgalas* have been discovered in Ceylon either, collectively or independently.—D.C.J.

401. Kashikar, C.G. :—*Max Müller : The Doyen of Sanskrit Editors.*

BV, XXXI, Nos. 1-4, 1971, pp. 1-9.

The real credit for publishing the RV. in its entirety together with the commentary of Sāyaṇācārya goes to Professor Max Müller. The paper puts forth the background which inspired the grant savant to undertake this most unusual task. It lays down different steps taken in preparing different volumes and then different editions one after

another. The task left for the future editor has also been indicated in the paper in the end.—P.G.

402. Kuppaswamy, T.V. :—*Urban Phase of Ancient Tamil Culture.*

BITC, Jan.-June, 1973, pp. 19-41.

A study of the urban phase of the early Tamils shows a varied picture. There was an un-conventional simplicity and forthrightness in every day life. There was harmony and general contentment coupled with a great literary activity. Author discusses the following points relating to the ancient Tamil culture : (1) Social Life, (2) Caste, (3) Food, Dress, and Ornament, (4) Inheritance, (5) Language and literature, (6) Fine Arts, (7) Religion and (8) Economy. —D.C.J.

403. Majumdar, R.C. :—*Study of Sanskrit in South East-Asia.*

OH, XX, No. 2, 1972, pp. 43-54.

A perusal of the Old-Javanese literature clearly shows the nature, extent and quality of Sanskrit studies in Java and Bali. There is no doubt that the Epics profoundly influenced S.E. Asia. We have, for example, words such as the *Arjunavijaya*, and *Rāmāyaṇa Kākāwin*. The Old-Javanese *Rāmāyaṇa* is said to have been written for teaching the Sanskrit metres to the Javanese. The Old-Javanese *Mahābhārata* is not a translation, but an adaptation, and this epic is the source of many Javanese *Kākāwins*.

The reign of Jayabhaya (c. 1135-57 A.D.) is the most flourishing period of literature, when Mpu Sedah wrote the *Bhārata-Yuddha*, and Mpu Panuluh, the *Harivaṃśa*. During the reign of Kāmeśvara II, we have such works as the *Smaradahana* and the *Bhomakāvya*.

The Purāṇas also (especially the *Brahmāṇḍa*) occupy a high place in the Old-Javanese literature. Besides these, we also have some miscellaneous works, like the *Sārasamuccaya*, the *Nītisāra*, the *Kāraka-Saṃgraha*, etc.

There is again no doubt that Sanskrit loan-words and even the Indian script penetrated deeply into all the regions of S.E. Asia.—M.C.

404. Palaniswami, A. :—*International Law (War) of Ancient Tamils.*

BITC, July-December, 1973, pp. 22-41.

Refers to three marked territories in India i.e. northern plains, Deccan Plateau, for south-Tamil states. Relates the main features

of Tamil history from the earliest. Examines the place of war as an institutions adopted and practised by the ancient Tamils. The causes of war include (i) Expansion of territory, (ii) Supermacy, (iii) Disappointment in matrimonial alliance, (iv) Failure to remit the tribute, (v) For subjugating the buffer state, (vi) Defence, (vii) Enmity, (viii) Punishment, (ix) For humanitarian purposes, (x) For establishing his rights, (xi) Insult, (xii) Protection of smaller states. Describes kinds of war, region of war, belligerents, the armed forces and the belligerents, distinction between armed forces and civilians, commencement of war, Land warfare in general, incidents after war violence against enemy person, treatment of the wounded and the disposal of the dead, captivity, appropriation and utilization of enemy property, Espionage, warfare on sea, Non-hostile relations to belligerents, Flowers, Modes of termination of war, neutrality, weapons, camp, war, music, dinner, nimmittam, stratagems, virakkal, Kavalamaram, heroines, Mara-k-kanchi, Forts, challenge, ambassadors, relief to the wounded and the families of the dead, enforcement. Concludes that wars were fought in accordance with the settled principles and wars were sufficiently enobled and humanized.—N.K.S.

405. Rathnavel, L.K. :—*The Indian Circumnavigators of the Past.*

JTS, IV, 1973, pp. 24-32.

The Dravidians undoubtedly are the original inhabitants of India. The Aryans who came from the North West, conquered the indigenous inhabitants who were black skinned and snule nosed and spoke 'unintelligible speech' and transformed then into Śūdras and incorporated them into the lowest rung of the Aryan social scale. It is generally presumed that the Aryans were the pioneers in the field of navigation and were superior to the aborigines in India in many respects. This is historically untrue. It has been shown on the basis of Tamil literary sources belonging to the dawn of Christian Era that the ancient inhabitants sailed to distant lands in pursuit of commerce, sight-seeing and have cultural contacts and also for bringing other countries under their sway. A Tamil work *Tolkāppian* which dates back to 7th century B.C. can be cited in support of this.—D.B.S.

406. Rita Rani :—*Prācīna Bhārata meṇ Aśva Kanduka-Kṛdā (Horse-Polo in Ancient India).* (in Hindi).

JGJKSV, XXVII, Nos. 1-2, 1971, pp. 115-18.

States the antiquity of the Western game "horse polo". It is quite possible that this game may have developed from ancient India's *Aśva-Kanduk-Kṛdā*. First of all we find the description of *Aśva-Kanduka-Kṛdā* in Someśvara's *Alaṅkāra* in 12th century. Usually kings used

to play this game. Well examined and decorated horses were brought to the ground (*Vāhyāli*). The game was played between two parties consisting eight players in each. It was played by polo stick (*Gendikā*), covered with black leather and decorated with jewels. Red ball was thrown with the help of polo stick.—M.R.G.

407. Sarma. E.R. Sreekrishna :—*The Seven Śobhās of Elephants*.

Br. V, XXXVII, 1973, pp. 48-53.

This paper attempts to elucidate the meaning of the technical term *śobhā* found in some works on elephantology in Sanskrit. The *Gaja-śāstram*, a work on elephantology, and the encyclopaedic work *Mānasollāsa* are helpful to find an explanation of the seven terms referring to *Śobhā* which are mentioned in the chapter called *Gajādhyakṣa pracāra* of the *Arthaśāstra*. The term *Śobhā* seems to mean the appearance of the elephant at different stages of its physical development as nourishment is supplied after a long period of suffering beginning with its capture in the forest and ending when the elephant becomes somewhat tame and responds to the food offered by man.—P.G.

408. Sharma, K.V. :—*Prācīna Bharate Cauryā Kalā (Art of Theft in Ancient India)*. (in Sanskrit).

VS, VIII, Nos. 1-2, 1970-71, pp.3-14.

References to the art of theft are found in Ancient India. In this paper the technical terms pertaining to this art as found in classical Sanskrit literature are collected together and explained.—D.C.J.

409. Shukla, Laksamishankara G. :—*Bhāratīyam Yuddhaśāstram (The Indian War)*. (in Sanskrit).

SBB, IX, 1971, pp. 71-75.

The author gives a beautiful picture of war as depicted in Indian literature beginning from the period of Ṛgveda. All the aspects of war such as the causes, the types, the parts, the army fortifications, the army rules, the instruments and lastly the victory and defeat of the war have been discussed here, the main sources being the *Mahābhārata*, and the *Kauṭilya's Arthaśāstra*.—P.G.

410. Thakur, U. :—*Folk-Dance Tradition in Mithila*.

JGJKSV, XXVIII, Pts. 1-2, 1972, pp. 675-84.

Discussing the national importance and aesthetic value of folk-dance, the author says that the Mithila folk-dance tradition is unique

in that it contains certain peculiarities that are hardly to be found elsewhere. Though literary sources fail to give us complete picture of the folk-dance tradition in Mithila, the folk-songs preserve some of the dance-traditions. Archaeological sources also enlighten us on this important aspect of social life. Showing the classification of the folk-dance, the author gives a brief account of some of the folk-dances, performed in Mithila on different occasions, very popular dances with the low caste people and some dances popular in the Muslims.—S.N.S.

411. Wojtilla, Gy. :—*Indian Precious Stones in the Ancient East and West*.

AO, XXVII, 1973, pp. 211-24.

India is historically known as the home of precious stones. The paper examines in detail the degree of actual knowledge possessed by Indians of precious stones in antiquity, the kinds of precious stones that can be found in the given sources, the question of how this knowledge spread beyond the boundaries of India to other countries of the ancient world like Rome and Greece; and consequently, to the ancient authors like Pliny Epiphanios Archbishop of Salamis (4th century A.D.), etc., by whom this knowledge has been preserved till now. All ancient literary sources like the R.V., AV. ŚB., Pāṇini, the *Jātakas*, *Arthaśāstra*, *Rājanighaṇṭu*, *Kathāsaritsāgara*, *Bṛhatsaṃhitā*, Hemacandra's *Pariśiṣṭaparvan*, etc., have been thoroughly ransacked to reflect upon the knowledge of jewellery prevalent in ancient India. Precious and semi-precious stones like *maṇi*, *ratna*, *upala*, *gomedaka*, *kānta*, *maṇḍalaka*, *masāra*, *vimalaka*, *indranīla*, *vaidūrya*, *pravāla*, *sphaṭika*, *marakata*, *padmarāga* etc., have all been taken into account. These stones have been said to possess, apart from their intrinsic beauty great medicinal powers and supernatural qualities,

The author concludes that historians are justified to say that the knowledge of precious stones had been on a very high level in India even before the Greek conquest; and comparing it to the other countries of the ancient East, one can easily see that in this respect India was in a unique situation. There are definite evidences to prove that the ancient maritime contacts between India and the West necessitated a large export of jewellery from India, and Pliny clearly writes that the most beautiful specimens of diamond came from India. In fact, in his *Principia Naturalis* almost all the significant precious and semi-precious stones of India are enumerated.—M.C.

XII-A PHILOSOPHY AND RELIGION (BUDDHIST)

412. Choudhury, Sukomal :—*Analytical Study of the Abhidharmakośa*.
OH, XXI, No. 2, 1973, pp. 1-32.

The *Abhidharmakośa*, a work of Ācārya Vasubandhu is a manual of Abhidharma treatises. Though it is written mostly from the point of view of the *Vaibhāṣika* of Kāśmīra yet it is an authoritative text for all schools of Buddhist thought. The present author deals with the upto-date history of the Abhidharma literature in India and abroad and discusses the sources of the *Abhidharmakośa*, its position in Abhidharma literature, its purpose, subjectmatter and doctrines. He observes that the *Abhidharmakośa* became so popular in India and abroad that it was used as the primer or manual of Buddhism. However, it gained no popularity in the Theravāda Buddhist countries as it is written in Sanskrit. Examining the different views about the date of Vasubandhu, the author discusses the date and authorship of the *Abhidharmakośa*. (Continued in next month's issue).—S.N.S.

413. Edgren, Sören :—*The Printed Dhāraṇī Sūtra of A.D. 956*.
MFEA, No. 44, 1972, pp. 141-46.

See Under Sec. VII.

414. Hakamaya, Noriaki :—*On a Paragraph in the Dharma-viniścaya Chapter of the Abhidharmasamuccaya*.
JIBS, XXI, No. 1, 1972, pp. 468-57.

The author has tried to give a tentative explanation on the agreement between the passage in the *Abhidharmasamuccaya* and the *Samdhinirmocanasūtra*. In this connection Sanskrit, Tibetan and Chinese version of the *sūtras* have been utilized. However, he is doubtful whether it would be right or not to apply the phenomenon of cryptomnesia to Asaṅga.—D.C.J.

415. Joshi, L.M. :—*Gauḍapāda's Rapprochement Between Buddhism and Vedānta*.
Rm., I, No. 1, 1969, pp. 11-22.

Gauḍapāda is the famous author of *Gauḍapāda kārīkā* and *Āgamaśāstra*. Opinion is divided with regard to his date. Some place

him in the eighth century A.D. while others consider him as a contemporary of Dharmapāla, a Buddhist teacher of Vijñānavāda school, and therefore put him in 6th cent. A.D. The text of Āgamaśāstra is divided into four chapters, the first deals with the text of *Māṇḍūkya Upaniṣad*, the second deals with falsity of phenomenal experience, the third discusses non-duality and the fourth called *Alātaśānti* deals with unreality of phenomenal diversity. Wellesar pointed out that Āgamaśāstra bears considerable Mahāyāna Buddhist influence which is supported by Vidhusekhar Bhattacharya. He was of the opinion that perhaps the four chapters of it were from different treatises which were put together under the title *Āgamaśāstra*. T. R. V. Murti, however thinks that first three chapters are the works of a Vedāntin, but the fourth chapter was written by some Buddhist. R. D. Karmarkar does not agree with this. Dasgupta has held that Gauḍapāda was possibly a Buddhist, and he considered that the teachings of the *Upaniṣads* tallied with that of the Buddha. Kavirāja thought that Nāgārjuna's *Mādhyamika Kārikā* had influenced Gauḍapāda's thought. The author agrees with this view and adds that it was in keeping with the spirit of those days viz., Hinduism borrowed freely from Buddhism and *vice-versa*. The *Āgamaśāstra* therefore represents a document of rapprochement between Buddhism and Vedānta, and points out the hybrid origin of doctrine of Vedānta. The doctrine of two truths, *Vyavahārika* and *Pāramārthika* was propounded by Nāgārjuna, Āryadeva, Bhāvaviveka etc. which was borrowed by Gauḍapāda. Like wise, the method of affirming transcendent truth by denial of the reality of phenomenal world, the doctrine of non-dual idealistic Absolute etc. were first developed by the Buddhists which were incorporated in the *Āgamaśāstra*. The author has examined in detail the similarities of ideas, expression to highlight the correspondance between the *Āgamaśāstra* and the *Mahāyānasūtras* and has come to conclusion that it was an age of rapprochement between Brahmanical theology and Mahāyāna Buddhology.—D.B.S.

416. Kher, Chitrarekha :—*Some Aspects of the Concept of Omniscience (Sarvajñatā) in Buddhism.*

ABORI, LIII, Pts. 1-4, 1972, pp. 175-82.

Immediately after attaining enlightenment Gautama Buddha went to Varanasi to preach Dharma, where he is reported to have said of himself that he was the omniscient (*Sabba vidū*). This declaration is significant, and the Buddhists have justified this claim by explaining the term 'omniscience' in their own way. In fact it is the most important feature that distinguishes him from other categories of spiritual aspirants like the *Arhats*, the *Pratyeka Buddhas* and the *Bodhisattvas*. In the *Tevijjavaccha sutta* of *Majjhima Nikāya*, Buddha says that he possesses

only knowledge of past lives, a transcendent vision and freedom from impurities which are found also in *Arhats*. Later, in another *Sutta* he says that 'he has full view of all knowledge' which is interpreted to mean omniscience. In Buddhist works, it has been stated that the sphere of knowledge of each kind of spiritual aspirants like *Arhat*, *Pratyeka Buddha* or *Buddha* differs in extension, the widest or more expansive being that of *Buddha* who alone is omniscient. Omniscience comes at the end of a long process through many births as a culmination of the practice of *Pāramitās* and deep meditation. It appears that mind has a role to play in its attainment. Omniscience does not mean all knowledge, it means that the *Buddha* reflects and knows everything he desires to know. *Mahāyāna* texts describe different stages of ascent (*bhūmis*); in the eleventh stage there is complete purification of knowledge when all obstructions to knowledge are destroyed. *Dharmakīrti*, *Śāntarakṣita* and *Kamalaśīla* have postulated *Dharma* to be the basis of *Sarvajñatva* which has been approved by *Kumārila*. The controversy between Buddhist writers and Brahmanical writers has been fully discussed.—D.B.S.

417. Martini, Ginette :—*Un Jātaka Concernant le Dernier Repas de Buddha (A Jātaka regarding the Last Meal Supper of Buddha)*. (in French).

BEFEO, LIX, 1972, pp. 251-56.

Based on a manuscript in Mūl script found in the National Library of Bangkok, the author presents a *Jātaka* to confirm the tradition well-established in South East Asia which says that *Buddha* had consumed pork in his last meal which proved fatal.

The article quotes the text in Roman script along with its French translation.—N.D.G.

418. Musalagavankar, Gajanan Shastri :—*Śrīmadamarasimhapraṇītam Nāmaliṅgānuśāsanam (Study of Nāmaliṅgānuśāsana written by Amarasimha)*. (in Sanskrit).

Sag., XI, No. 4, 1973, pp. 367-76.

Showing the importance of *Nāmaliṅgānuśāsana* the author presents a critical study of the date, place, life and learning of *Amarasimha*, the composer of the *Amarakośa*. He arrives at the conclusion that *Amarasimha* was a Buddhist and he flourished before Christian Era but after Patañjali, the *Mahābhāṣyakāra*, and his birth place is near Kāṭhmāndu in Nepal.—S.N.S.

419. Niyogi, Pushpa :—*Organisation of Buddhist Monasteries in Ancient Bengal and Bihar.*

JIH, LI, Pt. 3, 1973, pp. 531-58.

See Under Sec. VII.

420. Regamey, Constantin :—*Encore à propos du Lalitavistara et de l' Episode d' Asita (Once More about Lalitavistara and Asita Episode). (in French).*

ASEA, XXVII, No. 1, 1973, pp. 1-34.

Dealing with divergences between German translation by Lefman and English translation by Rajendra Lal Mitra, the author re-interprets some controversial stanzas of the said episode in Tibetan original. —N.D.G.

421. Shastri, H.N. Chatterjee :—*Baudhāchāryader Svārthanumāner Saṁkṣipta Ālocanā (A Brief Survey of Svārthanumāna as discussed by Buddhist Ācāryas). (in Bengali).*

OH, XVIII, Pt. 1. 1970, pp. 1-44.

Discusses the nature of inference for one's ownself according to the Buddhist. Dharmakīrti defines a reason as follows : That which affirming the subject of inference and is pervaded by which is sought to affirm the world (lōka) (anyā) which, in its turn, is a part of the subject. It discusses the definition of reason (hetu) according to Śāntarakṣita, Gaṅgeśa, Karnakagomin, Dharmottara etc. —G.B.

422. Shrinivasa :—*Cīnadeśe Bauddhācāryaḥ Kumārajīvaḥ (Buddhist Monk Kumārajīva, in China). (in Sanskrit).*

VS, VII, Pts. 1-2, 1969-70, pp. 39-46.

In the present article the life and works of Kumārajīva, a Buddhist monk, are briefly discussed. Kumārajīva preached the doctrines of Buddhism in China, translated a lot of Buddhist texts into Chinese and composed a number of original works. He was a person of radical thinking. He enriched Buddhist religion and philosophy with a many new views and paved the way for new spiritualism. —S.N.S

423. Snellgrove, David L. :—*Śākyamuni's Final Nirvāṇa.*

BSOAS, XXXVI, No. 2, 1973, pp.399-411.

Examines the traditions relating to Śākyamuni's final nirvāṇa from extra-canonical sources, such as from the text of *Mahāparinirvāṇa Sūtra*, a variant version of *Mahāparibbāna Sūtra*, occurring in

Dīghanikāya. It is well known that a complete biography of the Lord was a later extra-canonical operation, and that we have two versions of his last journey and accounts of various lengthy sermons delivered. One is based on the Pāli version preserved in the literature belonging to Theravādin sect, the second version with some variations is available in the Sanskrit, Tibetan and Chinese texts of Mūla Sarvāstivādin sect. This version, that available now in Earnest Waldschmidt's *Das Mahāparinirvāṇasūtra* is examined critically in the light of earlier version which has been discussed by E.J. Thomas in his 'Life of the Buddha as Legend and History'.—D.B.S.

424. Tamaki, Koshiro :—*The Fundamental Aspect of Dharma in Primitive Buddhism*.

JIBS, XXI, No. 2, 1973, pp. 1062-54.

According to the author, the *dharma* is transcendental and conceivable and it may be considered to be 'life'. *Dharma* is important to regulate our subjective conditions. It influences our existence and penetrates gradually in to our personalities.—D.C.J.

425. Yamaguchi Esho :—*On the Problem of Mokṣa*.

JIBS, XXI, No. 2, 1973, pp. 1038-34.

Mokṣa has been proposed by Indian philosophers as a common basic problem for the thousands of years. Before the birth of Buddhism, Upaniṣadic philosophers had discussed this problem in their own way. In this paper, the author attempts to give birds eye view of the philosophy of Buddhism, including the problem of *mokṣa* that is the fundamental point of Buddhism.—S.N.S.

XII-B PHILOSOPHY AND RELIGION (NON-BUDDHIST)

426. Agrawala, V.S. :—*Rāvaṇakṛta Śivatāṇḍava Stotra*.

UB, VII, No. 1, 1960, pp. 93-98.

Translates and comments on twelve verses of *Śivatāṇḍava Stotra* composed by Rāvaṇa. Verse one gives Gaṅgādharamūrti of the deity, verse 2 refers to Umā Maheśvara form of Śiva. Verses 4, 5, 6 deal with further description and praise by gods. Verses 7 and 8 deal with dark colour of the throat and Śivalīlā. Verse 9 refers Śiva as the lord of *Ānanda Lahari*. The last two verses refers to the eternal poise of the Lord. Concludes that stotra is a perfect record of motif and a model of high literary art. Assigns Stotra to a poet of Rāṣṭrakūṭa age in the Deccan i.e. 8th cent. A.D.—N.K.S.

427. Anand, Santa Ram :—*Upaniṣadoṅ meṅ Īśvara kā Svarūpa (Concept of God in Upaniṣads)*. (in Hindi).

VJ, XXII, Nos. 1-2, 1973, pp. 54-56.

According to some western critics the *Upaniṣads* speak of impersonal god whose nature, being devoid of body, can not be described in words. This view is partial and incorrect. God in the *Upaniṣads* is both impersonal as well as personal. He is impersonal because he is devoid of body, senses etc., but at the same time he is personal as he has been described as the source of all senses such as hearing, mind, speech etc. He is said to seize though devoid of hands and feet, see though devoid of seeing, hear though devoid of sense of hearing and so far. He has been described as *Ādipuruṣa*. From the description occurring in the *Bṛhadāraṇyakopaniṣad*, it appears that Yājñavalkya conceived of God as personal one.—D.B.S.

428. Apte, Prabhakar :—*Claim of Pāñcarātra on Bhagavadgītā*.

ABORI, LIII, Pts. 1-4, 1972, pp. 200-02.

The *Bhagavadgītā*, the *Mokṣadharmaparvan* of the *Mahābhārata*, and the two *Saṁhitās*, *Īśvara* and *Parameśvara* of *Pāñcarātra Āgama* are the important source of history of Pāñcarātra doctrine. It is true that *Bhagavadgītā* does not contain a single reference to Pāñcarātra Āgama or to its *vyūha* theory, but there are certain points which reveal its

allegiance to Pāñcarātra tradition. For instance, Yoga tradition described in Chapter IV verses 1-7 bears close resemblance to *Ekantidharma* described in the *Mokṣadharmaparvan* of MB (XIII, 335). Further Kashmiri recension of *Gītā* reads *sanātanaḥ Sōtvatadharmagoptā* instead of *Sanātanaḥ Śāśvatadharmagoptā* in verse 18 of chapt. XI. If this reading is accepted then Kṛṣṇa would be held as the protector of Sātvata religion. Reference to Vāsudeva in verse 19 of chapt. VIII, verse 37 of Chapt. X is reminiscent of *vyūha* theory when it was confined to only one *Vyūha*. Tilak has opined that the word *catvāraḥ* in the *Gītā* (X, 6) actually refers to our *Vyūhas*, and not Manus alone. The author comes to the conclusion that it cannot definitely established that the *Gītā* was following Pāñcarātra tradition in the above descriptions but it can be safely said that it inherited the faith in Vāsudeva as Supreme Being common with Pāñcarātra tradition from some common source. —D.B.S.

429. Arya, Usharbudh :—*Hindu Contradictions of the Doctrine of Karma*.

EW, XXII, Nos. 1-2, 1972, pp. 93-100.

The Hindu syncretism has been very much acclaimed and it is well-known that mutually contradictory traditions and ideas have found position together within Hinduism. Many current co-existed for a time, then slowly merged and were made a part of cohesive doctrine, and only eyes of a careful analyst can find contradictions in it. The author examines the doctrine of *Karma* and attempts to show that there are certain rituals and aspects of Hindu religion that does not altogether fit in with the theory of *Karma*. Analysing various texts on Epics, *Purāṇas* and *Dharmaśāstras*, the author comes to the conclusion that the contradictions to *karma* doctrine appear in the forms of firstly, expiation through special penances of specific sins and rites of purification for sins in general, secondly, repentance and confessions, thirdly the idea of being killed at the hands of Lord elevates the sinner to His abode and lastly, curses and boons ignore the effects of *Karma* as they are the result of one's wrath or pleasure. The author cites many other instances from ancient literature to substantiate his thesis.—D.B.S.

430. Bhattacharya, Deepak :—*Māṇḍūkyopaniṣad kī Kucha Mahattāyeṇ (Some Importances of Māṇḍūkyopaniṣada)*. (in Hindi).

VJ, XXII, Nos. 1-2, 1973, pp. 123-25.

This *Upaniṣad*, though small in size, is full of depth and spiritual significance as is evident from the fact that Gauḍapāda based his famous work *Māṇḍūkya Kārikā* on this *Upaniṣad*. What attracted

the attention of the famous propounder of the philosophy of *Advaita* was philosophically unique description of the Absolute as *Catuṣpāda*. Although this concept was nothing new as it is implied there in the *Puruṣa sūkta* of RV. and the *Brhadāraṇyaka Upaniṣad* etc., but the manner it has been re-stated in this *Upaniṣad* signifying four states of existence, deserves fresh appraisal. This concept which was later developed by the Advaita Vedāntins of Śāṅkara school, influenced later schools of Tantra, and Mahāyāna Buddhism where the concept of *Catuṣpāda Sādhana* has been formulated. The concept of four steps described in Vajrayāna probably drew its inspiration from this *Upaniṣad*.—D.B.S.

431. Chatterjee, A.K. :—*The Bharata Tradition in Jain Literature*.

JAIH, VII, Pts. 1-2, 1973-74, pp. 159-70.

See Under Sec. III.

432. Chemparthy, G. :—*The Various Names for the Famous Vaiśeṣika Work of Praśastapāda*.

Rm., I, No. 1, 1969, pp. 23-28.

As is well known, the identification of names of some famous ancient writers has raised differences of opinion among scholars. Praśastapāda, the first systematizer of Vaiśeṣika school, is one of them. He has been referred to by authors in no less than ten different ways, and his only work under different names. Kamalaśīla in his *Tattva-saṁgrahapañjikā* refers to it as *Padārthapraveśaka*. Śrīdhara in the colophon of *Nyāyakandali*, Vādirāja Sūri in *Nyāya-viniścaya-vivaraṇa*, Śāṅkaramiśra in *Vaiśeṣika Sūtrapaskāra* have referred to Praśastapāda's work as *Padārtha praveśa*. Jinavardhana Sūri in his commentary on *Saptapadārthī* of Śivaditya speaks of his work as *Praśastākarabhāṣyam*. Modern scholars however prefer to call it as *Padārthadharma Saṁgraha* a name suggested by the author himself in the introductory verse of this work.—D.B.S.

433. Chemparthy, G. :—*The Īśvara Doctrine of the Vaiśeṣika Commentator Candrānanda*.

Rm., I, No. 2, 1970, pp. 47-52.

With the publication of Chandrānanda's commentary on the *Vaiśeṣika Sūtra* of Kaṇāda, it is now possible for us to have older and more faithful version of the original sūtras. There is a special reason for our interest in the *Pratīti* of Chandrānanda as it throws light on the doctrine

of *Īśvara* as discussed in the early Vaiśeṣika system. It is a well known fact that early Vaiśeṣika system did not have theistic doctrine in the *Sūtra* period, it was later that *Īśvara* doctrine was introduced, developed and modified. The doctrine of *Īśvara* as found in the *Vṛtti* of Chandrānanda is rather meagre compared to what is found in the Praśastapāda's commentary. Chandrānanda (c. 700 A.D.) for instance ascribes three main functions to *Īśvara* viz. firstly, He is the cause of the origin of the Vedas. Secondly, He is the author of the Vedas and thirdly, He is connected with the giving of names. He also gives two proofs for the existence of *Īśvara* and also indicates some of his attributes.—D.B.S.

434. Dave, S.K. :—*Nārāyaṇa*.

SPP, XIII, No. 2, 1973, pp. 47-50.

The present author gives a brief account of the evolving concept of *Nārāyaṇa*. In the *R̥gveda* the direct reference to this word is as the author of the famous *Puruṣa Sūkta*, though indirectly it is the synonym of Viṣṇu. In the later scriptures and *Purāṇas* it is considered to be the epithet of Viṣṇu. The *Purāṇas* and *upapurāṇas* of Vaiṣṇavite character accepted *Nārāyaṇa* as the incarnation of Viṣṇu.—S.N.S.

435. Gnoli, R. :—*Morte è Sopravvivenza nello Śivaismo Kashmīro (Death and After Life in Kashmir Śaivism)*. (in Italian).

RDSO, XLII, No. 2, 1967, pp. 101-20.

The author gives comparative study of process of death and importance of thoughts at the moment of death in formation of after life. Scriptures quoted are mainly *Tantrāloka* of Abhinavagupta *Ratnamālātantra* and *Bhagavadgītā*.—N.D.G.

436. Goswami, Asha :—*Rādhā*.

JDS, I, No. 2, 1972, pp. 33-44.

Rādhā is the chief amongst the Gopīs and the pivot of Kṛṣṇaism. Her images are installed along with Kṛṣṇa and she is worshipped as the spouse of the Lord. But the source-books of Kṛṣṇa-Kathā present *Rādhā* differently. The *Mahābhārata*, the oldest of the source-books is completely silent about her. While the *Rādhā-Kṛṣṇa* legend is the salient feature of the later *Purāṇas* and many of the Sanskrit *Kāvyaś*. On the basis of the literary, inscriptional and sculptural evidence the antiquity of *Rādhā-Kṛṣṇa* legends may be traced to the 6th cent. A.D. The *Mahābhārata*, however, acclaims Kṛṣṇa as one of the

known monogamists. If Kṛṣṇa was really a monogamist as his conduct in later-life fully justifies then the stories of his having married Rādhā while being just a child shall have to be viewed from the angle of symbolism and interpreted allegorically. Symbolism is purely an art and it is of two kinds viz. the static and the dynamic. In the static symbol a form is used to symbolize the truth to be represented. While the dynamic symbolism generally known as 'allegory' constitutes a narrative conveying some moral-law or a spiritual truth. Thus Rādhā's image occupying the left side of Kṛṣṇa falls under the category of static symbol and corresponds to the feminine power of God Kṛṣṇa. While the legendary account of Rādhā belongs to the category of the dynamic symbol. Etymologically, however the word Rādhā may mean the bestower of salvation (*Rā=Ā dāna and Dhā= Nirvāṇa*) or a devotee-(*Rādhayati-Ārādhayati iti sō*).— Author.

437. Goudriaan, T. :—*Deities of the Tree-Cutting Ceremony in Vaikhānasa Āgama.*

Br. V., XXXVII, 1973, pp. 75-88.

In their detailed regulations on temple construction and worship, the *Vaikhānasa Āgamas* generally include a chapter on the ritual collection of wood necessary for the construction of temple or for other ritual purposes. The three *Vaikhānasa Āgamas* viz. *Kāśyapa jñānakōṇḍa Bhṛṅgusaṃhitā*, *Vaikhānasa-mantra prāśna* agree to large extent in prescribing the rituals and adorations which should accompany the cutting of tree. Other texts however do not give detailed description of this ceremony. The deities which are to worshipped on this occasion include *Rudra*, *Indra*, *Mṛtyu*, *Vīra*, *Vṛkṣendra*, *Soma*, *Agni* etc. Some goddesses, such as *Brāhmanī*, *Gaurī*, *Gāyatrī*, *Sanmukhī* are also mentioned. It is believed that some gods and goddesses reside on the trees, hence they should be propitiated before they are requested to vacate their abode.—D.B.S.

438. Hashimoto, Hōkei :—*Concerning the Philosophic Influence of Vimalakīrti-nirdeśa-sūtra upon Chinese Culture.*

JIBS, XXII, No. 1, 1973, pp. 1-9.

See Under Sec. VII.

439. Höfer, A. and Shrestha, B.P. :—*Ghost Exorcism Among the Brāhmaṇas of Central Nepal.*

CAJ, XVII, No. 1, 1973, pp. 51-77.

Discusses the meanings of the Nepali word *Dhāmi* which according to Twiner means wizard, sorcerer, juggler with dialectal variations.

But this is not correct. Dhamis are specialists in certain rituals by which they are said to be able to ward off evils emanating from witches, goblins etc. Details the ritual performed by *Dhāmi Sahadatta Gajurel* with illustrations from Kagbari and Pipallār villages are given. The symbolism underlying the rituals and the *mantras* used in the rituals has been explained.—N.K.S.

440. Jha, Kishore Nath :—*Nyāyakusumāñjali Prācīnācāryaprabhāvaḥ* (Influence of Ancient Ācāryas on Nyāyakusumāñjali). (in Sanskrit).

Rm., I, No. 1 1969, pp. 1-10.

Udayana was indebted to his predecessor *Naiyāyikas* while formulating arguments to prove the existence of God as the Creator of the world. Udayana has not only borrowed arguments from ancient *ācāryas* and put them forward in a new form, he has some times reproduced them *verbatim* which have been illustrated with quotations from the *Nyāyakusumāñjali* and other older texts. He has borrowed from *Aviddhakarṇa*, *Praśastamati*, *Śātānanda*, *Trilocana*, *Śaṅkara* etc. who were all Udayana's predecessors, and whose works are lost to us but quoted by many Buddhist logicians too.—D.B.S.

441. Joshi, M.S. :—*The Concept of Brahman in Vallabha Vedānta*.

SPP, XIII, No. 2, 1973, pp. 2-14.

The Vedāntic school of Vallabha being a purely monistic school postulates the existence of one Supreme Reality which it technically calls *Pūraṇa Puruṣottama* or *Para Brahman*. The nature of *Para Brahman* has been examined under different heads, such as definition of *Brahman* (*Kāryalakṣaṇa*), the essential nature of *Brahman* (*Svarūpalakṣaṇa*), *Brahman* as the repository of contradictory qualities, forms of *Brahman*, *Brahmana* as the *samavāyikāraṇa*, *śuddhādvaita*, its exact meaning etc. The author comes to the conclusion that Vallabhācārya's approach is positive and all-embracing in comparison to Śaṅkara's approach to Reality, according to whom, every thing apart from *Brahman* is false. The Viśiṣṭādvaita of Vallabha embraces all, *bheda* as well as *abheda*, both of which find due importance in Reality. *Bheda* and *abheda*, world and Brahman are not contrary or mutually exclusive concepts, the reality of the former is dependent on the later.—D.B.S.

442. Kenghe, C.T. :—*Some Further Observations on the Problem of the Original Yogayājñavalkya*.

ABORI, LII, Pts. 1-4, 1971, pp. 49-65.

Two altogether different texts entitled *Yogayājñavalkya* composed by Yogi Yājñavalkya have been published by Svāmī Kuvalayananda

and R.G. Kokaje, and another by P.C. Divanji. Before these were published, this MS. was noticed by P.V. Kane in his *History of Dharmaśāstra*. The text of the work which tries to connect the yogic practices with daily rituals like *sandhyāvandana* etc., published by Svāmiji was based on one Ms. lying in B.O.R.I. bearing the title *Yogayājñavalkya Smṛti*. Divanji who published an other version, based his edition on 16 MSS written in four scripts and added long introduction. A comparison of the two versions shows that the former edition is enlarged, while the latter one is much shorter. The former appear as to be inflated one on account of many interpolations. The author has been able to procure one MS of this work from Saraswati Bhavan Library, Banaras and with the help this text he has been able to determine the original text. The author has come to the conclusion that the original text written by Yogi Yājñavalkya contained only 8 or 9 chapters which in course of time became inflated and came to be known as *Brhad-Yogi-Yājñavalkya Smṛti*. It has been quoted by Mādhavācārya.—D.B.S.

443. Koyal, P.K. :—*Avatāravāda and its Critics*.

Pra., XVIII, No. 2, 1973, pp. 126-35.

The object of the present paper is to examine critically the charges levelled against the theory of *Avatāravāda*. The author examines the arguments of the materialists and the dualists etc. against *Avatāravāda*. He concludes : "The arguments put forward by the materialists and the dualists against the theory of *Avatāravāda* are not at all convincing. Hence the theory of *Avatāravāda* is thoroughly consistent and justifiable."—S.N.S.

444. Kulkarni, S.R. :—*Sun-Worship in Ancient India*.

MUJ, XI, No.1, 1972, pp. 39-52.

According to some scholars the fountain head of all religions was *Sūrya* and they trace his worship far back to the remotest times. In the Vedas we find several allusions to solar Deity who has been referred to by various names, such as *Savitṛ*, *Pūṣan*, *Bhaga*, *Mitra*, *Aryaman* and *Vivasvat* etc. Indian Sun god had three characteristics like Egyptian counterpart 'Ra'. *Vivasvat* was the rising sun who, by his genial heat, demonstrated his capacity for producing forms. *Tvaṣṭṛ* was artisan of nature and probably had abstract character, while *Savitṛ* was the setting sun and stimulator. In the *Gṛhyasūtras* and Epics we find evidence in favour of worship of Sun god. The *Mahābhārata* refers to a sect of sun-worshippers called *Sauvās*. The *Rāmāyana* and the *Purāṇas* also refer to sun worship. Buddhist *Jātaka* is devoted to

describe the legend of sun-worship. It is said that Mūlasthāna (Multan) was the seat of sun-temple. Manu is said to be son of Sūrya according to a hymn in Ṛgveda. The author has discussed his nature and character on this basis of descriptions found in the *Vedās, Purāṇas* and other ancient Sanskrit texts.—D.B.S.

445. Lalye, P.G. :—*The Devī in Her Guṇa Incarnations.*

IA, V, Nos. 3-4, 1971, pp. 134-39.

The *Upaniṣads* postulated one supreme Reality as the Ultimate Truth from which the diversity of creation emanated, in course of creative process. The Supreme Reality possessed innate capacity of assuming the form of universe. This innate capacity as Power of the Absolute was accepted by the Vedic seers who had deified it and given the form of a female deity. *Ṛgveda* refers to powers of deities in many *Sūktas*, the most famous being the goddess *Vāk* in *Vāgāmbhṛṇī Sūkta*. Here *Vāk* has been described as Omnipotent and Omniscient Universal Power which had the capacity of doing marvellous feats. In *Upaniṣads*, the supreme Power was conceived as *Māyā* and *Prakṛti*. This Power was completely apotheosized under mythological garb in the *Purāṇas* as we find in the *Durgā saptaśatī* section *Mārkaṇḍeya Purāṇa*. There the *Devī* is shown as having the combination of three *guṇas*, *Sattva*, *Rajas* and *Tamas*. She therefore, manifests herself in three forms, viz., *Mahāsarasvatī*, *Mahālakṣmī* and *Mahākālī* according to predominance of one of the *guṇas*. In the *Devī Bhāgavata*, this has been further developed which has been discussed in detail.—D.B.S.

446. Lorenzen, David, :—*The Kālāmukhas of the Śakti-Pariṣad.*

ABORI, LII, Pts. 1-4, 1971, pp. 97-139.

The Kālāmukha sect of Śaivite ascetics inhabited Karnataka region during the eleventh, twelfth and early thirteen centuries. The Kālāmukha refers to a practice of marking their foreheads with a black streak. Judging from the large number of epigraphs recording donations to Kālāmukha temples and *maṭha*, these ascetics must have wielded considerable influence in this region. All the information about this sect can be gleaned for epigraph which reveal the existence of at least two major sub-divisions of this sect viz., the *Śakti pariṣad* and the *Simhāpariṣad*. Records of the former sub-division are limited to Dharwar and Shimoga Districts which the later is found over wide area of Andhra Pradesh and Mysore. Both Rāmānuja and Yāmunācārya who were contemporaries of this sect have mentioned four sects prevailing during those days. They were, *Kāpālās*, *Kālāmukhas*, *Pāśupatas* and Śaivas. The epigraphs discovered from this region corroborate their

testimony. The author then goes on to study the prevalence of this sect on the basis of epigraphs and gives the names of different ācāryas, works and temples etc. On the basis of archaeological evidence, he has relied mainly on archaeological evidence on account of dearth of available literature.—D.B.S.

447. Mehta, Hariprasad :—*Rādhā Bhaktiḥ, Tasyā Udgamo Vikāśaśca (Origin and Development of Rādhābhakti). (in Sanskrit).*

SBB, IX, 1971, pp. 6-8.

The origin and development of the sect of the Rādhā worship has been discussed in this paper. In the beginning Rādhā was the goddess of worship in the form of the force of the Kṛṣṇa. Thereafter reviewing the different theories regarding mention of Rādhā based on the commentaries of *Śrīmadbhāgavata*, the author shows the oneness of Rādhā and Mādhava and thereby brings out the development of the worship of Rādhā in that of *Parameśvara*.—P.G.

448. Mishra, S.D. :—*Śāṅkarādvaitasammata Ābhāsavādaḥ (Ābhāsavāda according to Śāṅkarādvaita). (in Sanskrit).*

Rm., No. 1, 1969, pp. 29-40.

Śaṅkara in his commentary on the *Brahmasūtra* has used such terms as *avaccheda*, *pratibimba* and *ābhāsa* to explain the appearance of multiplicity in the unity of Brahman. His followers, Vācaspati Miśra, Padmapāda and Sureśvara however explained these terms in different senses and thus giving rise to three streams of thought within the Śāṅkara school. It is generally thought that the theory of *pratibimbavāda* as noted by Padmapāda also includes *ābhāsavāda* but there is fundamental difference. Attempt has been made here to highlight this difference, thereby to explain the concept of *ābhāsavāda* as propounded by Sureśvara. Various definitions of *ābhāsa* as given by Sureśvara Vidyāranya, Anandagiri etc. have been critically examined and its two forms of manifestation viz., *Kāraṇābhāsa* and *Kāryābhāsa* have been explained.—D.B.S.

449. Misra, S.D. :—*Śrī Hastāmalakācārya.*

JGJKSV, XXVII, Pts. 3-4, 1972, pp. 333-44.

Hastāmalakācārya was one of the four direct disciples of Śaṅkarācārya who became the first ācārya of Śringeri Maṭha. According to *Sannyāsotpatti*, unpublished Sanskrit text, he was earlier known as Pṛthvidharācārya. *Hastāmalaka stotra* is the only work ascribed to him

on which Śaṅkarācārya wrote a commentary, and Ānandaprakāśabhaṭṭāra and Svayamprakāśa Muni wrote *ṭīkā* and *vyākhyā* commentaries respectively. Though *Hastāmala Stotra* is a very small work containing only 12 verses, it is an important work of Advaita Vedānta inasmuch as it embodies the quentenence of *Advaitavāda*, viz., the identity of individual self with Supreme Self. 'I am that self which is etern ally conscious (*sa nityopalabdhisvarūpohamātmā*) is the refrain of first eleven verses. The author examines the subject matter dealt with in the 12 verses together with the comments of commentator to highlight its contribution to *advaitavāda* of Śaṅkara.—D.B.S.

450. Moghe, S.G. :—*Quotations from the Vaśiṣṭha-Dharma-Sūtra in the Commentaries of Haradatta and Maskari on the Gautama-Dharma-Sūtra.*

ABORI, LV. Pts. 1-4, 1974, pp. 232-38.

See Under Sec. III.

451. Moghe, S.G. :—*A Comparative Study of the Commentaries 'Sāravivecinī' and 'Prabhā' on the Mīmāṃsā Nyayā Prakāśā of Āpadeva.*

BSSS. II, Nos. 1-2, 1973, pp. 67-70.

There are two great commentaries in the 20th Century on *Mīmāṃsā Nyāya-prakāśa* of Āpadeva, one is *Sāravivecinī* by M.M. Chinnaswami and the other is *Prabhā* by M.M. Pandit Vasudeva Shastri Abhyankara. Giving a vivid comparison between the two commentaries, the writer states that M.M. Abhyankar gives quotation of Sūtras from Pāṇini's *Aṣṭādhyāyī*, *Vārttika* of Kātyāyana and *Mahābhāṣya* of Patañjali and Kaiyaṭa, while M.M. Chinnaswami refers the *Sūtras* in the index only and not in the text itself. Both have shown their originality in the treatment of the text by using new maxims and Nyāyās respectively in their works. The commentary of M.M. Abhyankara is so lucid and simple that it can be understood by an ordinary student and a beginner in the *Mīmāṃsā* doctrine as he gives popular practical examples to elaborate some *Mīmāṃsā* technical point, while the commentary of M.M. Chinnaswami can be understood only by a great scholar having a deep footing in Pūrva *Mīmāṃsā* system.

To conclude we may say that both commentaries are scholarly but Chinnaswami has some drawbacks. Abhyankara's style is lucid simple, practical, exhaustive and serves the purpose of ordinary student. Yet both are complimentary to each other and are very useful to understand the subject matter.—S.P. Sharma.

452. Moghe, S.G. :—*Śaṅkarācārya and Pūrva-Mīmāṃsā*.

MO, IV, No. 2, 1971, pp. 79-89.

Attempt has been made to examine to what extent Śaṅkarācārya utilised his knowledge of *Pūrva-Mīmāṃsā* in his *Bhāṣya* on *Brahma-sūtras* and incidently determine the place for *Karma Kāṇḍa* of Mīmāṃsakas in the philosophy of Śaṅkarācārya. Śaṅkara has employed as 30 *Mīmāṃsā* technical terms and 12 *Mīmāṃsā* maxims in his *Bhāṣya* which have been traced to the original texts. Some such cases of usage of *Mīmāṃsā* terms and maxims have been critically examined. It appears that Śaṅkara employed some of these terms in the sense different from that of well known Mīmāṃsakas such as Śabara, Upavarṣa etc. He appears to have followed Jaimini more closely than others. He is also not opposed to the *Karmakāṇḍa* of Mīmāṃsakas as is popularly supposed, sacrificial rules too have a place in his philosophy in the form of *nītiya* and *naimittika-karma*.—D.B.S.

453. Mudgal, S.G. :—*Muṇḍaka and Māṇḍūkya-A Theistic Presentation*.

BV, XXX, Nos. 1-4, 1970, pp. 60-72.

Muṇḍaka is *Atharvedīya Upaniṣad* It opens with the consideration of the nature and scope of two *vidyās*, *aparā* and *parā*, the latter being the one by which the *Akṣara* is known. Śaṅkara takes the *aparā vidyā* as knowledge belonging to the domain of nescience or *avidyā*, but the author takes pains to show that this interpretation is unwarranted. Nowhere the *Upaniṣad* condemns *aparā vidyā* as *avidyā*; it rather considers it useful in taking one nearer to *parā vidyā* which helps us to attain *Avyayapurūṣa*. Analysing further the contents of the *Muṇḍaka Upaniṣad* the author comes to the conclusion that it gives a realistic and theistic description of the theory of creation and does not support the theory of *Vivartavāda*. It describes Brahman as *Akṣara purūṣa* who is the object of worship. He is omnipresent, omniscient, omnipotent creator, the maintainer, the cause etc.—a fact which supports theism more than anything else. Analysing the contents of *Māṇḍūkya Upaniṣad* the author comes to the conclusion that it does not fully support Śaṅkara's theory of *advaita*; it rather appears to present theism as it speaks of highest reality as *Sarveśa*, *Sarvāntarātmā* and *antaryāmin*.—D.B.S.

454. Nooten, Barend A. Van :—*The Bhagavadgītā-A Source of the Old Javanese Rāmāyaṇa Kākawin*.

JOIB, XXIII, No. 3, 1974, pp. 143-54.

455. Pathak, Sarvanand :—*Snake Worship in Ancient Kashmir*.

JHR, XVII, No. 1, 1974, pp. 41-44.

See Under Sec. VI.

456. Prabhakar, C.L. :—*Goddess Durgā (Durgā-Saptaśatī)*.

BV, XXXI, Nos. 1-4, 1971, pp. 22-38.

Goddess Durgā is the Highest Principle incarnate. Though Durgā is referred to female Deity but sex is not the criterion in such matters. It is only a matter of age—old convention. As a matter of fact *Durgā Saptaśatī* (DS) believes in the identity of Male and Female Powers, giving rise to Absolute Power. The Vedas mentioned goddesses but donot assign high position to them. It is only in *Purāṇas* and other texts that goddess come to occupy prominent position and DS goes to the length of devoting 13 chapters to the glorification of Durgā. After tracing the rise and growth of the concept of Durgā, the author goes on to examine the importance of DS both for religion and academic purposes. DS contains 700 verses divided into 13 chapters. Chapters one, two and five depict the Goddess in her three aspects *Mahākālī*, *Mahālakṣmī* and *Mahāsarasvatī*. *Mahāsarasvatī* aspect of Goddess Durgā is covered by large number of verses. The last chapter enumerates results and lays down way to worship goddess. An analysis of the contents of different chapters is given. The origin of the concept and its development are also shown.—D.B.S.

457. Raghunathacharya, S.B. :—*Annambhaṭṭaḥ*

JGJKSV, XXVIII, Pts. 3-4, 1972, pp. 203-08.

Gives in brief life and works of Annambhaṭṭa, a versatile author of 17th century A.D. He was born in Brahmin family in a village called Garikpadu in Western part of Krishna Distt. of Andhra Pradesh. His date and early life has been discussed. He wrote two original works viz. *Tarkasaṃgraha* and *Svaraviveka*, a book on Sanskrit grammar, besides 10 commentaries on other works on Nyāya-Vaiśeṣika systems, Sanskrit grammar, Mīmāṃsā and Vedānta. Among his works mention must be made of *Subrddhimanoharā*, (a commentary on *Dīdhitī tīkā*), *Siddhāñjana* (Com. on *Tattvacintāmaṇi-āloka* of Jayadeva), *Nyāyapariśiṣṭaparakāśa* (Com. on Udayana's *Nyāyapariśiṣṭa Mitākṣarā* (Com. on *Aṣṭādhyāyī*, *Subodhinī* (Com. on *Tantravārttika*), *Mitākṣarā* (Com. on *Brahmasūtra*) etc. His famous work *Tarkasaṃgraha* was so popular that as many as 26 commentaries by different authors were written on this work.—D.B.S.

458. Reddy J. Chenna :—*Śaiva Philosophy*.

VUOJ, XVI, Pts. 1-2, 1973, pp. 9-18.

Śaivism is the most ancient religious cult in India. God Rudra of the Veda was prayed by the *ṛṣis* for their own protection and that of mankind at large. Archaeological findings at Harappa and Mohenjodaro reveal the existence of Śiva worship in the form of *liṅga* long before the Āryans made Āryāvarta their home.

Śaivism has been practised by people in different forms called by different names. There existed eight systems of Śaivism in India. Out of them, the Raseśvara, Śaiva-siddhānta and Pratyabhijñā had no followers in Andhradeśa at any time. *Nātha sampradāya* had some followers moving in and around Rajahmundry upto the 11th cent. Only three systems of Śaiva philosophy had great following and ample philosophical literature—1. Kālāmukha had sway in Andhra from 9th to the end of 12th cent. 2. Pāśupata, which had its origin in the North, prevailed from the latter half of the 12th cent., and 3. Vīraśaiva system which was the result of quick assimilation of all the systems into one, because they could not maintain their independent existence any longer. Pālakuriki Somanātha, a great scholar and debator, was an ardent propagandist of Vīraśaivism in Andhradeśa. In the *Cennamallusīsamulu*, he has clearly explained the scope of all the six stages (*sthalas*) for the attainment of salvation in 32 verses of *sīsa* metre.—S.R.

459. Sahasarami, M. Kalim :—*On the Translation of Amṛtakunḍa—Ā Sanskrit Work on Yoga, into Persian and Arabic*.

JASOB, XVIII, No. 1, 1973, pp. 75-82.

The earliest work discovered so far in Bengal in Persian language is 'Hawd al Hayat' a Sanskrit text, *Amṛtakunḍa* rendered into Persian by Qadi Rukn al Din Samarkuand with the assistance of a Brahmin scholar Bhojar of Lakhnawati (Kāmarūpa) in the 13th century A.D. This book describes the various practices of Yoga, different stages of life and death as also some aspects of metaphysical theories underlying them. The translator was so impressed that he devoted himself to Yoga and became adept in it. This work was later translated into Arabic also.—D.B.S.

460. Sen, D.B. :—*Esoteric Element in the Trika Philosophy of Kashmira*.

KURJ, VI, No. 2, 1972, pp. 197-206.

Philosophy in Indian tradition is inseparably fused with religion. Indian philosophy therefore is not content with giving mere description of the Reality as experienced intuitively by the seers, it also lays

down the ways leading to the achievement of this reality. It is on account this unique feature of Indian philosophy that the study of spiritual discipline has received so much attention along with metaphysics and epistemology in all schools of Indian philosophy. This is more true in case of religious philosophy which has leaning on the mystical side. The Trika system in one such school which deals with the spiritual discipline aspect (*Sādhana*) in great detail. After giving a historical survey of the rise and growth of Trika system in Kashmir and also a brief description of its metaphysics, the author discusses the four *upāyas* (ways of spiritual discipline) in brief in order to highlight certain esoteric elements e.g. significance of the *Ahamparāmarśa* which holds within its bosom all the *varṇas* symbolising the different self-expressions of the Divine Śakti. In course of his ascent, an aspirant experiences the entire universe which is nothing but an expression of Divine Śakti as his own self-expansion (*sphāra*) in the aspect of Śakti, His Divine Glory. Various steps of ascent when he experiences Bliss such as *Nijānanda*, *Nirānanda*, *Parānanda* etc. have also been explained. The significance of such terms as *Ghūrṇi*, *Nidrā*, *Kampa* etc. and *uccāra* has special significance in the field of *sādhana* have also been discussed. — Author.

461. Sen, Devabrata :—*Kaṭhōpaniṣad ke Varoṇ kā Ādhyātmika Mahattva* (*Spiritual Significance of the Boons in Kaṭhōpaniṣad*). (in Hindi).

VJ, XXII, Nos. 1-2, 1973, pp. 111-14.

The *Upaniṣads* which are included in the category of *Śruti*, very often employ symbolic language in order to convey meaning too deep to be expressed in ordinary language. Some instances of symbolic expressions in the different *Upaniṣads* have been given. The *Kaṭhōpaniṣad*, being an *Upaniṣad* dealing with spiritual discipline, is replete with such symbolism. For instance, Naciketā stands for spiritual aspirant who is desirous of undertaking journey to Ultimate Goal; Yama the Lord of Death symbolises the *Guru* who stands on the threshold of this world and other world (*paraloka*) and therefore has the capacity to look on the both sides of life. Naciketā was granted three boons by Yama to compensate for his stay in the Abode of Death without food or water. In his first boon Naciketā asked for cooling down of father's anger, and begged that he should be received with same affection by his father as before, on his return from the Abode of Death. The very desire on the part of Naciketā to come back to its world after having crossed to other world is full of spiritual significance. He does not aspire for liberation which is only negative concept, he wants to enjoy *amṛtattva* (nectar of Highest spiritual Existence). The ideal of *amṛtattva*, which is unique concept found only in the *Upaniṣads*, is a fuller concept since does not necessitate freedom from bodily existence as a precondition to its achievement. Naciketā wants to come back to

this world to enjoy the bliss of his spiritual existence. The second boon in which he asks knowledge about *Agnividyā* that leads to heaven, shows that he does not attach much importance to the attainment of heaven. The details of *Agnividyā* have also not been given lest it should fall in the hands of unscrupulous person. The spiritual significance to the third boon is too clear to be discussed.—Author.

462. Sharma, Ram Murty :—*The Doctrine of Māyā of Śāṅkara*.

JDS, I, No. 2, 1972, pp. 59-64.

It is the theory of *Māyā* which enabled Śāṅkarācārya to propound the principle of *Advaita* or the conception of Ultimate Reality. It is noteworthy that by saying that the world is *mithyā*, Śāṅkara did not prove the negation of the world. Furthermore, accepting *Māyā* as *Śakti* of *Paramātman*, Śāṅkara find a suitable solution for the complicated problem of the creator and the creation. The word *Māyā* has been frequently used in pre-Śāṅkara literature, but in different senses. Śāṅkara finds a clear background for his doctrine in the *Māṇḍukyakārikā* of Gauḍapāda but Gauḍapād's dream life similarity to *Māyā* and the waking world, is not at all acceptable to Śāṅkara, who emphatically supports the phenomenal reality to the world. It appears that Śāṅkara erected his doctrinal pillars on the base of Upaniṣadic philosophy and that he was also influenced by Gauḍapāda which is quite natural. Śāṅkara did not differentiate clearly between *Māyā* and *Avidyā* and unhesitatingly used the words *Avidyā* and *Adhyāsa* for *Māyā*. It were the later *Vedāntins*, like Vācaspati Miśra, who found out a distinction between *Māyā* and *Avidyā*. *Avidyā*, according to Vācaspati Miśra, is subjective and *Māyā* is objective. Śāṅkara's *Anirvacanīyatā* and *Bhāvarūpatā* of *Māyā* are quite sufficient to keep his philosophy far from *Vijñānavāda* and *Śūnyavāda* Buddhism. Though Śāṅkara was śākta, his conception of *Vedāntic* *Māyā* was quite different from the *Māyā* of the *śāktas* who do not accept the illusory character of *Māyā* like the Vedāntin. Thus, according to the *Māyāvāda* philosophy of Śāṅkara, *Māyā* is not mere negation, though it is illusory in character. It is a form of *Ajñāna*, but not for God. It is a *Śakti*, but not competent to create or destroy without the will of *Paramātman*; and, though it is *Anirvacanīya*, it is not without meaning and purpose.—Author.

463. Shashtri, S.N. :—*Yogasūtra Vyāsa-Bhāṣya Vindhyavāsī kī kṛti Hai ? (Is the Yogasūtra Vyāsa-Bhāṣya Written by Vindhyavāsī). (in Hindi).*

KURJ, VII, Pts. 1-2, 1973, p. 231

Vindhyavāsin or Vindhyavāsa is one of the celebrated exponents of the Sāṅkhya-Yoga System. Vādirāja Śūri the author of the

Nyāya-viniścaya-vivaraṇa regards Vindhyavāsin and the author of the *Vyāsa-bhāṣya* on the *yogasūtras* as identical. The present author shows a probability of his statement on the basis of some evidences as :— (i) according to the Chinese tradition Vindhyavāsin defeated the teacher of Vasubandhu in a debate, therefore he must have been fully conversant with the Buddhist doctrines, the author of the *Vyāsa-bhāṣya* also appears versatile in the Buddhist doctrines, (ii) Vindhyavāsin has been mentioned a pupil of Vārṣaganya, it seems that the author of *Yoga-bhāṣya* has a high regard for *Vārṣaganya* and (iii) a number of doctrines attributed to Vindhyavāsin can be traced in the *Yoga-bhāṣya*.

This hypothesis, however, awaits some other convincing evidences to stand as an historical fact.—Author.

464. Singh, S.P. :—*Philosophical Concepts in the Hymn of Creation*. Rm., I, No. 2, 1970, pp. 39-46.

See Under Sec. XV.

465. Singh, Satyavrat :—*Deśikadarśane Śaraṇāgatividhi (The Concept of seeking Refuge in the Lord according to the Deśika School)*. (in Sanskrit).

Rm., I, No. 1, 1969, pp. 89-92.

The Viśiṣṭādvaita Philosophy of Rāmānuja has been summarised by Veṅkaṭanātha which is popularly known as Deśika darśana after him as he is also known as Vedāntadeśika. In this school of thought, *Śaraṇāgati* (the concept of seeking refuge in the Lord) has been postulated as means of attaining the ultimate Goal. This concept is in keeping with the spirit of the *śruti*. Vedāntadeśika in his introductory verse in his commentary on *Īsopaniṣad* has said that whatever has been expressed in that *Upaniṣad* is in the form of precept given by guru to śiṣya. He developed the concept of *Śaraṇāgati* in his commentary on *Īsopaniṣad*. It has to be put into practice in keeping with the rules laid down by the *Śruti*.—D.B.S.

466. Singh, Sheo Bahadur :—*Early Origin of the God Viṣṇu and Bhāgavata Sect*.

KURJ, VII, Pts. 1-2, 1973, pp. 7-10.

Viṣṇu, the god par-excellence of the Bhāgavatas is one of the supreme deities in Hindu pantheon. However, it is noteworthy that this later supreme deity occupied a secondary position in the early Vedic age. But in the later Vedic age, he attained a supreme status.

The Bhāgavata movement centering around the adoration of Viṣṇu by devotees, resulted in the fusion of three chief currents—the first being associated with the Vedic God Viṣṇu, the second with Nārāyaṇa of the *Brāhmaṇas* and the *Āraṇyakas*, and the third with Vāsudeva-Kṛṣṇa, a hero of the Vṛṣṇi clan. A brief sketch of the development of Bhāgavatism during the first two centuries of pre-Christian Era and its subsequent development till the dawn of the catholic days of the Guptas is also given. Numerous epigraphs refer to Vāsudeva worship which is at least as old as Pāṇini.—Author.

467. Sitamahalakshmi, B. :—*The Concept of Bhakti in Advaita Vedānta*.

BITC, Jan.—June, 1972, pp. 1-49.

The present article discusses the various aspects of Bhakti (devotion) as conceived in the later works—especially, the *Bhaktirahasya* of Madhusūdana Sarasvatī—in the advaita school of Vedānta Philosophy.—S.R.S.

468. Swaminathan, V. :—*Advaita*.

VUOJ, XVI, Pts. 1-2, 1973, pp. 19-24.

Indian culture reaches its culmination in *Advaita* which is the non-dual self or *Ātman* of living being and its realisation. Bhaṭṭoji Dīkṣita, (A.D. 1550-1625), the greatest expounder of Pāṇini's grammar, seems to have written three works on Advaita, viz., *Tattva-kaustubha*, *Advaita-kaustubha* and *Tattva-viveka-dīpana-Vyākhyā*. Umāmaheśvara Śāstrī (A.D. 1600) had a disciple named Kavikuñjara who wrote four works on Advaita viz., *Tattva-candrikā*, *Virodha-varūthīnī*, *Advaita-Rāmadhenu* and *Vedāntasiddhānta-sāra*. Yajñeśvara Dīkṣita (A.D. 1600) wrote on Advaita, *Pūrvamīmāṃsā* and *Alaṅkāra*. His Advaitic work is *Vivaraṇojjīvinī*, a commentary on *Pañcapādikā-vivaraṇa*. Raṅgoji Bhaṭṭa (1600) wrote two Advaita works—*Advaitaśāstra-sāroddhāra*, and *Advaita-cintāmaṇi*. Annambhaṭṭa (1600-1700), hailing from the bank of Kṛṣṇa (Āndhradeśa) was the author of *Tattva-viveka-dīpana* and *Mitākṣarā*, the later being a *vṛtti* on *Brahmasūtras*. Lakṣmīnṛsiṃha (1700), the son of Koṇḍabhaṭṭa, wrote only one work, *Ābhoga*, an elaborate commentary on Amalānanda's *Kalpataru* which again is a commentary on Vācaspati's *Bhāmatī*. Ayyaṇṇa Vidyān, the disciple of Śrīdhara Veṅkaṭeśa and a descendant of an Āndhra family that had migrated to Cauvery region, wrote his masterpiece, the *Vyāsātātparyanirṇaya*, and Bellam-Koṇḍa Rāmarāya (born 1875) was a devastating critic of Rāmānuja's philosophy. He wrote some fifteen works on Advaita Vedānta.—S.R.

469. Thakur, Anant Lal :—*Adṛṣṭa and Dharma in the Vaiśeṣik. Philosophy.*

Rm., I No. 1, 1969, pp. 51-58.

A modern student of Vaiśeṣika would certainly equate *adṛṣṭa* with *dharma* (merit) and *adharmā* and quote *dharmādharmāvadṛṣṭam syāt* from Viśvanātha's *Bhāṣāpariccheda* in his support. This was the view of Praśastapāda which Vyomaśiva, Śrīdhara and Udayana follow. But doubt arises when one examines the *Sūtras* of Kaṇāda. This term has not been explained in *Sūtras*. Praśastapāda added it as he has added discussion on many points not directly found in the *Sūtras*. It therefore cannot be said that the interpretation given by Praśastapāda is in conformity with the views of Kaṇāda who has used the term *drṣṭa* and *adṛṣṭa* several times, probably in the derivative sense both the terms have been derived from the root *drś*, to see. *Adṛṣṭa* means 'not visually cognised.' Kaṇāda has firm faith in the law of causation—cause must precede effect. The cause may or may not be known. When the cause is not known, Kaṇāda use the term *adṛṣṭa kārita* with regard to effect. In many cases *dharma* and *adharmā* remain unknown, hence it could be included in *adṛṣṭa* but *adṛṣṭa* is confined to merit and demerit alone. As a matter of fact *dharma* is not always used in the sense of 'merit' in the Vaiśeṣika darśana, in some *Sūtras* it has been used to denote characteristics.' In view of break in the continuity of Vaiśeṣika traditions due to loss of such works as *Vaiśeṣikavākya*, *Rāvaṇabhāṣya* etc., critical re-appraisal of available material on this system is a must to ascertain the real import of the *Sūtras* of Kaṇāda.—D.B.S.

470. Thite, Ganesh Umakant :—*Animalism in Ancient India.*

JOIB, XXI, No. 3, 1972, pp. 191-209.

The animalism is the tendency on the part of human beings to imitate animals, to behave like animals, having their forms, wearing their hides etc. It is found both in spiritual context and ritual context, and sometimes separately also. The author has discussed this tendency in ancient India on the basis of reference found in the Vedic, Buddhist and Jaina texts. For example, certain Buddhist text describe a person named Puṇṇa Kassapa who asks about the future of another person Aeela Seniya, practising the vow of *Kukkuravatika* (dog). In *Mahābhārata* too a sage is mentioned whose name itself is *Kukkura* (dog). It mentions three sons of a hungry sage Ajigarta, whose very names Śunaḥpuccha etc. suggest that they lived like dogs. The *Mahābhārata* further describes *Govratikas* i.e. persons who had taken the vow of serving like cows, lying anywhere, eating anything and wearing anything etc. The *Brahmaṇas* describe *Gosava* sacrifice which was a fertility

rite in the beginning but was raised to some sacrifice later. The author has cited several evidences of animalism practised in ancient India. He has come to conclusion that animalism was very much wide-spread in India and also in other parts of the world. Though this was condemned in some texts, it was used by some ascetics from the spiritualistic point of view. It attained sophisticated form in the *Dikṣā* ceremony of Soma sacrifice—D.B.S.

471. Tripathi, Rama Narayan:—*Upaniṣads aur Karmavāda (Upaniṣads and the Theory of Karma). (in Hindi).*

VJ, XXII, Nos. 1-2, 1973, pp.64-69.

The *Upaniṣads* hold that the ultimate Goal can be reached only by following the path of knowledge. A careful study of the different upaniṣads would show that *Karma* has been regarded as essential for cleansing the mind of all impurities though it has also been recognised that *Karma* is incapable of leading man to his Goal. The need for performance of *Karma* has been recognised so long as one does not get a glimpse of his Real Self. After an aspirant is able to have knowledge, *Karma* become merely a mechanical device to keep the body and soul together. Light has been thrown on the need for *Karma* before and after an aspirant has the Enlightenment in the view of what has been said in the *Upaniṣad*.—D.B.S.

472. Varadachari, V. :—*Scope and Basis of Lakṣaṇa in the Nyāyavaiśeṣika School.*

Rm., I, No. 1, 1969, pp. 143-50.

The method of investigation followed by the ancient Indian philosopher was of three parts, namely *uddeśa* (enumeration) *lakṣaṇa* (definition) and *Parīkṣā* (investigation). Nyāya-vaiśeṣika philosophers attach much importance to *lakṣaṇa* and they give elaborate analysis of this concept. When an object is to be defined what is sought to be shown that it has a mark which is peculiar to the object under investigation. A mark which is shared by more than one object was found unhelpful in giving the exact nature of a particular object. Hence ancient writers laid stress on the characteristic mark in *Lakṣaṇa* which could determine the real nature of object defined. They thought that the main object of definition was differentiation. Vyomaśiva, Śrīdhara and Udayana however thought specific designation (*Vyavahāra*) was most important function of definition. There is yet another aspect of *lakṣaṇa* which attracted their attention. It was its verbal form. They thought that definition was a way of restricting of term that has several meanings, to prevent ambiguity. They therefore introduced the term

vacanam to *lakṣaṇa* Vyomaśiva thought that since specific nature of the mark in the definition could not be decided by perception, inference could be useful. Śilāditya and Śrīballabha went a step further and added the inference too must be of negative kind (*Kevala-vyatiṛekī*).—D.B.S.

473. Vashishtha, Neelima :—*Mayūra-Vāhanā Sarasvatī—An Exapmle of Religious Tolerance During the Post-Gupta Period.*

IIJ, I, Nos. 1-2, 1974, pp. 89-102.

See Under Sec. VI.

474. Walli, Kaushalya :—*Jaina Darśana meṁ Karma Siddhānta (Theory of Karma in Jain Philosophy).* (in Hindi).

Ane., XXVI, No. 1, 1973, pp. 25-28.

A brief survey of the Jaina theory of Karma on the basis of such texts as the *Tattvārthasūtra*, the *Tattvārthavṛtti*, the *Samayasāra* of Ācārya Kundakunda and the *Pravacanasāra*. Liberation of *ātmā* is possible only through cessation of *Karma*. The bondage between *karma* and *pudgalā* is because of (a) *mithyādarśana*, (b) *avirati*, (c) *pramāda*, (d) *kaṣāya*, and (e) *yoga*. *Karma* is of two types : *ghāti* and *aghāti*. The former is subdivided into : *darśanāvaraṇīya*, *jñānāvaraṇīya*, *mohanīya* and *antarāya-karma*. The latter has four types : *Vedanīya*, *āyu*, *nāma* and *gotra-karma*. The *karma* is again connected to the 14 *guṇas-thānas* : *mithyātvadrṣṭi*, *Sāsvādana samyagdrṣṭi*, *Samyagdrṣṭi*, *avirata Samyagdrṣṭi*, *deśavirāṭasamyagdrṣṭi*, *Pramattasamyaktva*, *apramatta-samyaktva*, *apūrvakaraṇa*, *anivṛttibādanasaṁparāya*, *sūkṣmasaṁparāya*, *upaśāntakaṣāya*, *kṣīṇakaṣāya*, *sayogakevalī* (*jīvanmukta*), and lastly *ayogakevalī* - M.C.

XIII POSITIVE SCIENCES

475. Bajpai, K.D. :—*Historical Sketches of Astronomer and Mathematicians.*

BITC, July-December, 1973, pp. 55-60.

Gives biographical sketches of the ancient Indian astronomers and mathematicians whose contributions to these sciences have been recognized. Included are Āryabhaṭṭa, Varāhamihira, Brahmagupta, Śrīdhara, Mahāvīrachārya, Utpala, Śripaṭi Brahmadeva, Śātānanda, and Bhāskarācārya. Their life and works have been enumerated.—N.K.S.

476. Chatterjee, S.C. :—*Chemical Theories of Ancient India.*

CF, XIV, No. 1, 1971, pp. 41-44.

Various physical and chemical theories were formulated in ancient India relating to the process of cosmic evolution. Two of these scientific theories are : the *Sāṅkhya-Pātoṇjala* system, and the *Nyāya-Vaiśeṣika* Chemical theory. According to the *Sāṅkhya*, *prakṛti* is 'an ultimate infinite continuum of infinitesimal reals (the three *guṇas*)'. They exist together in equilibrium or uniform diffusion in the cosmic nature, and assume the character of both quantum and continuity, thus anticipating the modern concepts of energy and matter. The *Nyāya-Vaiśeṣika* upholds the hypothesis of *paramāṇus* (atoms) which are eternal, spherical and indivisible. They are the cause of impermanence in this material universe, and responsible for its creation. Kaṇāda regarded heat, light and electricity as different forms of *tejas*, and was thus the precursor of Maxwell and Hertz. The atomic theory of the Jainas again, formed a few centuries later, is very similar to the dualistic hypothesis of the Swedish scientist Berzelius.—M.C.

477. Jain, Prem Suman :—*Prākṛta Sāhitya meṁ Śilpa Vijñāna. (Architectural Science in Prākṛta Literature). (in Hindi).*

APL, October-December, 1973, pp. 65-69.

Compendiously discusses some aspects of archaeology such as medicine (*Āyurveda-vijñāna*), mechanics (*Yantravijñāna*), Chemistry (*Rasāyanaśāstra*) and architecture on the basis of material available in Prakrit Literature.—D.C.J.

478. Jha, Damodar :—*Jyotiṣa-Vijñāne Saṁskṛita Vāṅgamayasya Yogadānam (Contribution of Sanskrit Literature to Astronomical Science)*. (in Sanskrit).

VS, VII, Pt. 4, 1972, pp. 255-64.

The oldest references to astronomy are found in Sanskrit literature. First indication of twelve Zodiac circle is found in the Ṛgveda. In the Śatapathabrāhmaṇa there are mentions about the observations and experiments to count the days of the year and seasons. The decimal system and zero with nine numerical figures was first introduced by Indian scholars in mathematics.—K.C.V.

479. Jha, Shri Lakshmikanth :—*Śāstrīyapañcāṅgatattvavimarśaḥ (A Discussion of Pañcāṅga)*. (in Sanskrit).

SBB, IX, 1971, pp. 20-25.

Details the scientific approach to the basis of *Pañcāṅga*. *Pañcāṅga* is pure as well as applied science. Discusses the basic principles, known and unknown areas and the planetary system. Points out the bases of difference and material and finally the calculations in *Pañcāṅga*. Concludes that Indian astronomy considers sunrise and sunset for calculations.—N.K.S.

480. Krishnamurthy, J.V.G. :—*Chemistry (Rasāyana Śāstra)*.

VUOJ, XVI, Pts. 1-2, 1973, pp. 67-70.

From the study of scriptures from 500 B.C. to A.D. 1700, one can easily infer that all sciences like Geometry, Chemistry, Botany, Surgery, Atomic theory, aerovantics, etc., were practised in India earlier than elsewhere in the world. Stressing on Chemistry a few instances are illustrative of the science and technology in Ancient India. ⁿ of *Rasa-ratna-samuccaya*, it is stated that Rasaka (Calamine, Zn CO₃) placed along with human urine and pure copper, mercury and silver turns each of them into a pure gold-like product. The theory that zinc metallurgy was not known in ancient India is refuted by the presence of more than 25% of Zinc in Magha coins from Kauśāmbī and in brass coins belonging to A.D. 150-400. These developments were not pursued further, probably due to political vicissitudes.—S.R.

481. Pingree, David :—*The Beginning of Utpala's Commentary on khaṇḍakhādyaka*.

JAOS, XCIII, No. 4, 1973, pp. 469-81.

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See Under Sec. X.

482. Sastry, V. Sankara :—*Āyurveda*.

VUOJ, XVI, Pts. 1-2, 1973, pp. 55-66.

Āyurveda, the science of life, had developed highly the eight specialised branches of treatment, viz., *Kāya-cikitsā*, *Bāla-cikitsā*, *Śalya-Tantra*, *Vājīkaraṇa*, etc. The spirit of Āyurveda is strictly that of science and more, it combines philosophy with science. Diseases are a hindrance in the fourfold human efforts of *dharma*, *artha*, *kāma* and *mokṣa*. Therefore treatment of diseases becomes necessary. Food is of three kinds—*sāttvika*, *rājasika* and *tāmasika* dear to the *Sāttvika*, *rajaśa* and *tamaśa* person respectively. From the 11th cent., onwards, many Sanskrit works including those on Āyurveda, were translated into and commented upon in Telugu. A special feature of Andhra tradition and culture in Āyurveda was the *Aṣṭa-sthāna-parīkṣā*, i.e., of pulse, touch, urine, etc. Brāhmī and Śaivī were the two Āyurvedic schools prevalent in Andhra. Nityanāthasiddha, the author of *Rasa-ratnākara* was a native of Andhra and Siddha Nāgārjuna lived a greater part of his life there.—S.R.

XIV SOCIAL AND ECONOMIC INSTITUTIONS

483. Bandyopadhyay, Samaresh :—*Foreign Accounts of Marriage in Ancient India.*

JAIH, VI, Pts. 1-2, 1972-73, pp. 60-104.

The paper is merely an attempt to study certain aspects of marriage in India from the Vedic age. It is based on ideas culled from the accounts of Indian culture and foreign writers. The author particularly deals with such matters as polygamy, polyandry, *niyoga*, inter-caste marriage, status of *anuloma* progeny, forbidden degree of marriage, settlement of marriage and marriageable age, dowry, marriage rites and ceremonies, forms of marriage, remarriage of women and divorce in detail.—D.C.J.

484. Bapat, G.V. :—*A Monumentous Episode in Social Evolution.*

SPP, XIV, No. 1, 1974, pp. 7-32.

See Under Sec. III.

485. Basu, Jogiraj :—*The Education of Women in Vedic India.*

VBQ, XXXVII, No. 2, 1971-72, pp. 121-33.

The education of women in all its varieties—intellectual, moral, spiritual, aesthetic and physical attained a high standard in the Vedic age. Gradually the position of women became worse, until in the Dharma-Sūtras and the *Manu Samhitā* they were assigned a position of complete protection. Even women of higher castes came to be classed with the *Śūdras* as far as the prohibition of Vedic study was concerned.—K.D.S.

486. Bhat, G.K. :—*Teacher-Pupil Relation (Vedic View).*

JASB, Nos. 45-46, 1970-71, pp. 13-22.

Examines some aspects of teacher-pupil relations such as formation of school, curriculum, the basic quality of a teacher, divine intuition, knowledge, transmission through *upadeśa*, etc. Quotes the *Vidyā sūktā*. Deduces from such examination some cultural and educational

inferences. Admits that the picture presented is not full of details but quite representative.—N.K.S.

487. Chakravarti, Adhir :—*Indian Contribution to the Political, Social and Economic Organization of Ancient Cambodia: A Reassessment.*

OH, XX, No. 1, 1972, pp. 1-20.

See Under Sec. VII.

488. Chatterjee, Asim Kumar :—*Remarriage of Women in the Mahāvastu.*

JAIH, VI, Pts. 1-2, 1972-73, pp. 179-80.

Remarriage of woman was a well-known practice in India and was practised as late as 783 A.D. In the *Parāśarasmṛti* five conditions for remarriage are quoted in a verse. Among these five conditions *pravrajyā* is conspicuous by its presence. The *Mahāvastu*, a Buddhist text probably of the Pre-Christian Era, supports this view.—M.R.G.

489. Chattopadhyaya, B.D. :—*Irrigation in Early Medieval Rajasthan.*

JESHO, XVI, Pts. 2-3, 1973, pp. 298-316.

The first part of the paper deals with the territorial distribution of different devices of artificial irrigation, the second part attempts to study, albeit sketchily, the relationship between irrigation and whatever imperfect knowledge we have about crop production in early medieval Rajasthan, and the final part seeks to view irrigation organisation as a part of agrarian structure. The material examined here is confined to inscriptions of the early medieval period.—P.G.

490. Devasthali, G.V. :—*Life Reflected in the Atharvaveda Society.*

IA, V, Nos. 3-4, 1971, pp. 116-27.

The author has shown with numerous illustrations that AV has given expression to several thoughts and concepts of paramount sociological importance—the ideas of *Samśkāra*, the importance of *Bhūmātā*, *Gomātā*, *kāla*, *kāma*, and of the several metaphors (*atithi*, *vrātya*, etc.), the principle of “respect for others”, the concept of *Sava* as a substitute for the concept of *yajña*—the ideas and thoughts calculated to lead an individual, a family, as well as the society to prosperity.

491. Dixit, R.K. :—*Fort in the Smṛtis*.

UB, XII, No. 1, 1960, pp. 109-16.

Smṛtis include the description of fort as a constituent of the state while describing *saptāṅga rājya*. Fort is the main base for defence of a country. Fortified towns are traditional since the chalcolithic age in India. Further examples of forts are available through the Vedic and classical literature. Mohammedans were impressed by the mountain forts of India. Provides references to availability of forts in pre-Christian Era. Discusses classification of forts. Also details military forts and development of architecture thereof.—N.K.S.

492. Goel, Priti Prabha :—*Prācīna Bhārata meṇ Niyoga Prathā*. (*The System of Levirate in Ancient India*). (in Hindi).

BSSS, II, Nos. 1-2, 1972, pp. 25-32.

States some psychological and religious causes of *Niyoga* a practice prevalent in ancient India which permitted the wife of a sonless man and widow to have intercourse with either the brother of her husband or with another man of the same caste appointed by an elderly man of the family, to raise up issue to him. The son of a widow born by *Niyoga* had full right to get the property of her husband. But due to moral lapses it came to an end after the 3rd century B.C.—M.R.G.

493. Kolver, Bernhard :—*Zur Nāradaśmṛti I. Varianten zu den Baudh-ern XIV-XVIII und zum Parisista*. (*On Nāradaśmṛti-I Variations to the books 14 to 18 and the "Pariśiṣṭa"*). (in German).

ZDMG, CXXIII, No. 2, 1973, pp. 328-43.

It deals with certain films made on hand-written manuscripts from Nepal which contain some large portion of the *Nāradaśmṛti* together with a commentary in the Newari language. The original was found by Sri Thakur Lal Manadhar and rests with him. Such palm-leaf scripts with the text in Newari are very rare and important on that account. Jolly knew that this text differs from that available in India in a considerable way, as he got a copy through Bendall's courtesy. On that basis he published a long variation list and the *Pariśiṣṭa* attached to chapter 18 which is marked here for reference as "N."

Similar is the case with the Berlin-made film. So, a selection of variations from this manuscript is produced below which can be used for the correction of Jolly's text. It is marked as "O". The

manuscripts have 119 leaves; No. 19 is missing. A list follows with some notes.—P. Goswami.

494. Lewitz, Saveros :—*Le Livre de Mariage des Khmers (Book of Marriage of Khmers). (in French).*

BEFEO, LX, 1973, pp. 243-328.

The author translates an old text *Kpuon ābāh-bibāh* and presents in two parts the tradition of marriage among Khmers. The first part is devoted to Royal marriage and the second part, the common marriage. Marriage songs are given in the Burmese script. Diagrams and photos are added to throw light on the ritual proceedings.—N.D.G.

495. Mabbett, I.W. :—*Varṇas in Ancient Cambodia.*

JAIH, VI, Pts. 1-2, 1972-73, pp. 5-38.

See Under Sec. VII.

496. Moghe, S.G. :—*A New Light on Nīlakaṇṭha.*

IA, V, Nos. 3-4, 1971, pp. 144-53.

Nīlakaṇṭha's contribution to *Dharmaśāstra* in comparison to other well-known writers like Vijñāneśvara, Aparārka, Mitramiśra Haradatta, Kullūkabhaṭṭa, Śūlapāṇi, Raghunandana, etc. has been critically evaluated. Nīlakaṇṭha was a mīmāṃsaka, hence he makes proper use of the technicalities of the *mīmāṃsā* while discussing texts on *Dharmaśāstra*. He has penetrating insight and therefore he does not leave any point undiscussed. Whatever places have been left untouched by Kullūkabhaṭṭa or Haradatta particularly from the Mīmāṃsā point of view, they have been properly dealt with by Nīlakaṇṭha. Moreover, he always quotes authorities in support of his interpretation and does not commit mistakes committed by others. That Nīlakaṇṭha has complete mastery over the *Mīmāṃsā* techniques is evident from the manner he introduced the technical terms of the *Mīmāṃsā* in his discussions. He therefore occupies unique position among the interpreters of *Dharmaśāstra*.—D.B.S.

497. Nipanikar, R.P. :—*Exposure as a Disposal of Dead in Ancient India.*

JSU, VI, Nos. 11-12, 1973, pp. 49-56.

Aims at establishing that the exposure of dead bodies was one of the funeral practices prevalent in India. It must have been current in

the pre-historic times, the traces of this practice are to be found in the Mohenjodaro and Harappa ruins. After the exposure to wild beasts and birds, some bones of the body were kept in urns and buried under the ground. Though cremation was the usual practice in the epic age, exposure was also not quite unknown. Many references to the exposure of the dead body are found in the *Mahābhārata*, *Dharmaśāstra* and *Ādipurāṇa*. The custom of exposure was present among certain uncivilized tribes like the Daradas and the Luptrakas. There are clear traces of the exposure of the dead body in Buddhistic age, and Jain sources are also not quite silent on this point. All these evidences lead us to think that exposure must have been prevalent at least in some cases in ancient India.—M.R.G.

498. Perumal, V. :—*Some Aspects of Ancient Tamil Society*.

CF, XIII, No. 2, 1971, pp. 15-22.

The historical, linguistic, archaeological, literary, numismatic, and other evidences corroborate the high antiquity of the Tamil society and its many-sided excellence. The ancient Saṅgam literature (c. 500 B.C.-200 A.D.) consists of the *Tholappiam*, the *Pathuppattu*, the *Ettuthogai*, the *Thirukkural*, the *Silappathikaram*, and the *Maṇimekalai*. A critical analysis of these and other sources reveals the advanced state of ancient Tamil culture, and a society of well-balanced development in Titanic proportions. The great encomiums paid to ancient Tamilnad by foreigners are not hyperbolical in character but the naked truth. The author has discussed them as under : (1) culture and fine arts, (2) literature, (3) society, (4) morality and religions, (5) education, (6) polity, (7) physical culture and military science, and (8) economic principles, commerce and industry.—M.C.

499. Pillay, K. K. :—*The Traditions and History of the Nacinād Vellalas*.

BITC, July-December, 1973, pp. 1-21.

Discusses the typical Tamil culture and social organization with certain features of the Malayalis in the extreme South of the Kanyakumārī district during the first six centuries of the Christian Era. The study based upon *Purāṇas* and a few inscriptions details the history and provides cultural data concerning religion, dress, ornaments, matrilineal system, position of woman, marriage system, *Ukantuḍmai*—a peculiar system of inheriting a share of father's property.—N.K.S.

500. Purshottam, Jatavallabhula :—*Dharmaśāstra*.

VUOJ, XVI, Pts. 1-2, 1973, pp. 1-8.

From pre-historic times, the Vedic Dharma has been practised by the Andhras. Āpastamba, the Dhārmic Patriarch of Andhra, gave a three-fold Dhārmic guide to the people in his *Āpastamba-kalpa-sūtra* with its three divisions of Srauta, Gṛhya, and *Dharmasūtras*. His ideas and views on *ātman* and the qualities leading to *ātma-jñāna* are approvingly quoted by Śaṅkara. In some respects, Āpastamba differs from the generality of *Smṛti-kāras*.

Bālabhaṭṭīya is a commentary on the *Mitākṣarā*, Vijñāneśvara's famous *vyākhyā* on the *Yajñavalkya-Smṛti*. *Abhinava-śaḍaśīti* of Subrahmaṇya (before 1400 A.D.) is an authoritative work with regard to the birth and death pollutions. *Yallājiya* (is an exhaustive collection of rules) by Yallāji, a Brahmajña and performer of several sacrifices, as an exhaustive collection of rules relating to *śrāddha* *pitṛmedha* and *āśauca*. Boppanabhaṭṭa's *Boppanabhaṭṭīya* gives in detail not only the procedure but also the *prāyaścittas* in *Gṛhya-saṁskāras* where necessary. *Singabhaṭṭīya* or *Prayoga-paddhati* of Siṅganna deals with *vivāha-saṁskārā* elaborately and serves as a guide to *purohitas*. *Taittirīya-sandhyābhāṣya* of Kṛṣṇapaṇḍita raises and answers several questions relating to *Sandhyā*. There are several other writers on *Dharma-śāstra* who hailed from Andhradeśa.—S.R.

501. Sadhu Ram :—*Mahābhārata meṁ Dharmaśāstra ke Tattava* (*Elements of Dharmaśāstra in the Mahābhārata*). (in Hindi).

VJ, XXIII, pts. 3-4, 1974, pp. 133-39.

See Under Sec. III.

502. Seth, Surabhi :—*Āpastamba's View on Inheritance*.

BV, XXXI, Nos. 1-4, 1971, pp. 55-58.

Deals with the problems of division of property and inheritance. According to Āpastamba, the property should be divided equally among sons by the father during his life time, except the eunuch, the insane and the out-caste. Āpastamba further holds that in addition to his share, the eldest son has some right to inherit some choice portion of wealth, but side by side does not agree with the opinion of some *Ācāryas* who entitle the eldest son alone to inherit property. All the virtuous sons inherit the property and those who are unrighteous are disinherited, including the eldest son. In the absence of the sons, the

nearest *sapiṇḍa*, the spiritual teacher, a pupil with some conditions, or the daughter gets the inheritance. With regard to wife's share, Āpastamba states that no division takes place between husband and wife, and the wife's share consists of ornaments and wealth received from her relations only.—M.R.G.

503, Sinha, B.C. :—*Few Historical Factors for Untouchability.*

QRHS, XIII, No. 3, 1973-74, pp. 169-71.

Shows that in ancient India, the untouchables included hunters, leather-workers, fishermen, butchers, executioners, gravediggers, sweepers, etc., and those who sold liquors. Another class of untouchables was the *Mleccha* (foreign barbarians).—M.C.

504. Srivastava, Balram:—*References to Trade and Commerce in the Amarakośa.*

Pra. XVIII, No. 2, 1973, pp. 169-75.

The *Amarakośa* is a mine of information regarding the practice of trade and commerce in ancient India. We have references to different types of traders (II/9/78), commodities, weights, measures, routes (III/3/140) and ocean-going ships (I/6/13). Every *pura* and *nagara* had some trade activity, but *Paṭṭana*, *Paṭābhedana*, and *Nigama* were the places where thriving business took place.—P.G.

505. Trautmann, Thomas R. :—*Consanguineous Marriage in Pāli Literature.*

JAOS, XCIII, No. 2, 1973, pp. 158-80.

Studies in detail the evidences regarding consanguineous marriages as gleaned from Pāli literature which can be better understood in the light of information from early Ceylon. Not only do they show the great antiquity of the Dravidian kingship system in the island, they also reveal the inner workings of Ceylonese kingship. To a much greater extent than elsewhere in South Asia, the Ceylonese throne may be described as the joint property of an extended family, and the monarch as its trustee. It was an attempt to keep the property in the family. It had certain lapses, but was practised on early large scale in Ceylon.—D.C.J.

506. Yadav, Jhinku :—*Haribhadra Sūri Kālīna Bhāratīya Nārī kā Jivana. (The Life of Indian Woman in the Time of Haribhadra-Sūri). (in Hindi).*

APL, Oct.-Dec., 1973, pp. 47-59.

The author throws light on the life of Indian women in the time of Haribhadra Sūri. Woman was not a thing of entertainment but had a very respected place in society and had facilities to develop her personality. She was considered as a *sahagāminī* of her husband, not a *dāsī*. Some women however worked as *dāsī* in the rich families, due to their poverty. No religious ceremony could be completed without her presence. She was free to chose her husband according to her own will. A wife was known by different names such as *bhāryā*, *grhiṇī*, *vallabhā*, etc. Only an educated woman was considered to be a good wife. Man had full right to leave a corrupt wife (called *Māyāvinī*, *mūrchā*, *vyādhi*, *Arajupāśa*, and could remarry. But according to the tradition of *Dharmaśāstra*, after the death of her husband, a woman could not marry again. A widow had no respectable place in the society. The *Samaraiccakahā* informs us that a widow used to be *satī* or she became *sādhvī*.—M.R.G.

507. Yasoda Devi, V. :—*Trade and Commerce.*

VUOJ, XVI, Pts. 1-2, 1973, pp. 95-108.

Traces the history of trade and commerce in Andhradeśa from the 7th c.B.C. to the beginning of the nineteenth century. The basic cause conducive to long trade-traditions is the ports located on the extensive coastline from Kaliṅgapaṭnam in the north to Pulicat in the South. Further details are related as under; (1) Andhradeśa and farther India; (2) Andhra-Sātavāhana age; post-sātavāhana and Cālukya ages; Cālukya-Coḷa-Kākatīya ages; the Reḍḍi and Vijayanagar ages; Kutb shāhis; the Asaf Jhahis and the British.—N.K.S.

XV VEDIC STUDIES

508. Abhyankar, K.V. :—*Prolegomena to the Veda-Padapāṭha*.

ABORI, LIV, Pts. 1-4, 1973, pp. 9-44.

There were authoritative grammar treatises before the time of Pāṇini which the *Padakāras* must have followed. Attempt is made here to sum up briefly a few grammatical regulations and conventions existing at the time of *padapāṭha*. The meaning of the word *pada* and the splitting of *padas* into their component parts have also been discussed.—K.D.S.

509. Bajpai, K.D. :—*Indra in Early Literature and Art*.

Rm., I, No. 1, 1969, pp. 127-30.

See Under Sec. II.

510. Bhat, G.K. :—*Teacher-Pupil Relationship (in the Context of Upaniṣadic Literature)*.

ABORI, LIV, Pts. 1-4, 1973, pp. 173-78.

The paper gives a brief survey of the position and the importance of the teacher-pupil relation on the basis of Vedic literature.—D.C.J.

511. Bhatt, Vishnu Prasad :—*On the Meaning of the Title Brhadāraṇyaka Upaniṣad*.

JOIB, XXIII, Nos. 1-2, 1973, pp. 18-26.

Owing to the magnitude of the text, both in form and meaning, this *Upaniṣad* has been qualified as *Brhat*. It was composed in the forest therefore has been called *Āraṇyaka*. And in order to receive the subtle or mysterious knowledge from a teacher, the procedure of sitting down of a student in a solitary place near the teacher was followed.—K.D.S.

512. Brucker, Efon :—*Nachtrag zur Louis Renous Vocabulaire du rituel Vedique. (Supplementary to Louis Renous Vocabulary of the Vedic Rituals). (in German)*.

ZDMG, CXXII, No. 1, 1972, pp. 145-48.

A dictionary of the technical terms connected with the Vedic rituals was prepared by Louis Renou and published in 1954. It is a sys-

tematic collection and interpretation of the Vedic terms and was expected to be followed by such books on poetics and legal matters. But his death made an end to it. The published book agrees in essence with the "Terminologic Grammaticale du Sanskrit" which appeared in 1942. For cogent reasons Renou has restricted his vocabulary on the AP for which the "Passages characteristics" served him as basis. Some less current words he has omitted but in larger interest, they need to be also dealt with. A portion of the AP material is reproduced next on the lines of Renou.—P. Goswami.

513. Chatterjee, Rāma :—*Non-Vedic and Anti-Vedic Elements in Śaivism as Presented by the Mahābhārata, Parts I and II.*

OH, XVIII, Pt. 1, 1970, pp. 1-17.

The article completed in two parts, discusses the origin and development of the concept of god Śiva or Rūdra or Maheśvara and his identification with other Vedic and non-Vedic gods. In part I, all the evidences from Ṛgveda to the *Upaniṣads* have been presented and marshalled to show how an epithet of the god developed into his particular name and a specific cult. In part II, evidences from the Mohenjodaro, Harappa and the *Mahābhārata* have been presented and it is marked that the god Maheśvara has developed a non-Vedic trait of Śikhin or Mahākeśin due to pre-aryan cult of the aborigin.—S.R.S.

514. Dange, Sadashiv Anibadas :—*Upaniṣadon meṇ Suparṇa aur 'Aśvattha' Kā Vivecana (Suparṇa and Aśvattha in Upaniṣads-A study). (in Hindi).*

VJ, XXII, Nos. 1-2, 1973, pp. 82-84.

Discusses the use of the term *aśvattha* and *suparṇā sakḥā* occurring in *Kaṭhōpaniṣad* (II,3,1) and *Muṇḍaka Upaniṣad* (III,1,1) respectively. The *Bhagavadgītā* also refers to a *aśvattha* tree but the two descriptions do not tally. Explaining spiritual meaning underlying these descriptions, comes to the conclusion that the word *suparṇa* signifies 'the rays of sun' and *Aśvattha* symbolises 'sun.' The author has based his study of these words on the Ṛgveda and Jaiminiya Brāhmaṇa and Sanskrit grammar. The author finally comes to the conclusion the concept of "world-tree" as found in the *Upaniṣad* and the *Gītā* its inspiration from the ancient Ṛgvedic conception of 'Sun Tree' but it fully developed and vividly described by the *Upaniṣadic* seers.—D.B.S.

515. Esteller, A. :—*The Text-Critical Tenor of RV.I. 164.*

JUB, XLI, No. 77, 1972, pp. 52-77.

This hymn has received special attention from scholars in East and West. They wanted to be sure that the text-critical material should be accurately determined. But very little attention has been given to the essential and fundamental aspect. The traditional text is implicitly accepted as representing the original words of the *ṛṣi-kavis*. Here the *sūkta* is scrutinized from text-critical-metrical point of view. The method followed and advocated by the writer lays down *as capital principal* the metre, rhythm, archaism, parallelism, and 'word mobility' are paramount over the *Samhitā* text, whose verse-wrecking *saṁdhi* alone betrays it as the makeshift of an untrustworthy redactorially-meddling agency. He concludes that the *Samhitākāra's Samhitā* is a 'palimpsest'.—K.D.S.

516. Goswami, Mahaprabhu Lal :—*Bṛhadārṇyakopaniṣad. Eka Drṣṭi (Bṛhadāranyaka Upaniṣad, A View).* (in Hindi).

VJ, XXII, Nos. 1-2, 1973, pp. 107-10.

Discusses salient features of the *Bṛhadāranyaka Upaniṣad* which belongs to *Kaṇva śākhā* of *Śukla Yājurveda*. Bhartṛprapañca is the oldest commentator on this *Upaniṣad* who has interpreted it from the point of view of *dvaitādvaita*. Śaṅkara has referred to his interpretation in his *bhāṣya*. Attempt has been made to indicate briefly the differences in interpretation by the two commentators. This *Upaniṣad* has also been studied from the point of view of the *Mīmāṃsakas* who emphasise on the injunctive aspect of *Śruti*. The author concludes that there is basically no difference in the two approaches, viz *Karmakāṇḍa* of *Mīmāṃsakas* and *Jñānakāṇḍa* of the *Vedāntins*.—D.B.S.

517. Gupta, D.K. :—*Upaniṣadon meṁ Drṣṭānta-yojanā (The Use of Illustrative Method in the Upaniṣads).* (in Hindi).

VJ, XXII, Nos. 1-2, 1973, pp. 97-102.

The use of illustrative method is one of the most common media through which the *Upaniṣadic* seers have successfully attempted to explain the most intricate problems relating to God, man and universe in the simplest possible form. This method forms an inseparable part of the poetic style observed in the *Upaniṣads*. The illustrations employed in these texts relate mostly to common household items, eatables, birds and beasts of the hermitage, and the various phenomena of nature which most frequented the sight of the *Upaniṣadic* teachers and the

taught. This paper studies and analyses some of the most interesting illustrations found used in the *Upaniṣads*.—Author.

518. Gupta, Mridula :—*Ṛgveda meṁ Sṛṣṭi ke Mūlakaṇa (Main Points About Creation in the RV)*. (in Hindi)

BSSS, II, Nos. 3-4, 1973-74, pp. 9-12,

Interprets Ṛg. X. 72, 8 and 9 as they relate to the powers cosmog-
ing. She asserts that the eight sons of Aditi, viz., Mitra Varuṇa,
Aryamā, Tuvijāta, Dakṣa, Aṁśa, Bhaga and Mārataṇḍa, are equivalent
to electron, Proton, Neutron, (V), $II\ \hat{o}\ \mu + II +$ and Photon respect-
ively.—S.R.S.

519. Gupta, S.K. :—*Conception of Metre in the Ṛgveda*.

BSSS, II, Nos. 1-2, 1972, pp. 1-8.

It is futile to waste energies on the reconstruction of the *Ṛgvedic*
text by restoring the regularity and rhythm in Vedic stanzas. Such an
attempt is against the intentions, beliefs and feelings of the Vedic seers
and amounts to changing the nature, structure, form and the contents
of Vedic *mantras*. Only by sheer imagination the original text of the
Ṛgveda cannot be reconstructed.—K.D.S.

520. Hartman, Carl Gustav :—*Different Interpretation of Devī and Kālī in Muṇḍaka Upaniṣad 1. 2. 4.*

Rm., I, No. 1, 1969, pp. 151-54.

Discusses the different rendering of the passage in Muṇḍaka 1. 2. 4.,
which describes the seven tongues of fire. The words *Kālī* and *Devī*
occurring in this passage have been translated differently. The author
in the light of the French rendering by Jean Herbert gives his own
English translation of this passage.—P.G.

521. Jain, Ram Chandra :—*Ṛgveda kī Āśramaṇa Ṛk (Āśramaṇa Ṛk of the Ṛgveda)*. (in Hindi).

APL, Oct.-Dec., 1973, pp. 33-36.

Discusses and gives a new interpretation to Ṛgveda X, 94 11,
in which the word *Āśramaṇa* occurs. The author asserts that it stands
for *ā-śrā-maṇa* and the seer, an aborigin belonging to a pre-Āryan
community here eulogizes the *Śramana* culture.—S.R.S.

522. Krishan Lal :—*Upaniṣad aur Gṛhyasūtra (Upaniṣads and Gṛhyasūtra)*. (in Hindi).

VJ, XXII, Nos. 1-2, 1973, pp. 103-06.

Though the philosophy and spiritualism are the main themes of the *Upaniṣad*, but on a careful analysis of the contents of the *Upaniṣads* one discover other elements too, especially those relating to worldly life. Thus a link be discovered in the *Upaniṣad* with *Gṛhyasūtras* which are primarily concerned with the daily rites of the house-holders. For instance, *Kaṭhapaniṣad* (1.1.7.) refers to the practice of *atithi-satkāra*, the *Gṛhyasūtras* lay down the details of how a guest should be welcomed on arrival. Some of these steps figure in the *Bṛhadāranyaka Upaniṣad*. (VI, 2, 4 & VI, 3, 6) *Muṇḍakopaniṣad* (I, 2, 5-6) describes some of the sacrificial rites which a house-holder should perform. Parallels from different *Upaniṣads* and *Gṛhyasūtras* in respect of rules which are prescribed for house-holders have been quoted.—D.B.S.

523. Krishan Lal :—*Veda-Mahābhāratayoḥ Kṛṣṇasya-svarūpam (Concept of Kṛṣṇa in the Vedas and the Mahābhārata)*. (in Sanskrit).

VS, VII, Pt. 4, 1970, pp. 243-52.

See Under Sec. III.

524. Modhe, Ramgangadher :—*Yakṣopākhyāna : Eka Adhyayana (Yakṣopākhyāna : A Study)*. (in Hindi).

VJ, XXII, Nos. 1-2, 1973, pp. 93-96.

Discusses the nature of the story of Yakṣa which figures in the third and fourth chapters of *Kenopaniṣad* and makes a comparative study with other *ākhyānas*. Looking from the point of view of language, style, subject-matter and mode of discussion the author concludes that chapter I and II were late compositions while chapters III and IV which contain the story of Umā Haimavatī, are older and contemporaneous with the *Chāndogya Bṛhadāranyaka* etc. Belvelkar has fixed the date as above 1215 to 1100 B.C. The story of Umā Haimavatī has been given name as *Yakṣopākhyāna* because it describes how Brahman in the form of Yakṣa humiliates the gods who had become swollen with false vanity on achieving victory over their rivals. The author examines various reasons for introducing this story in the *Upaniṣads*.—D.B.S.

525. Mudiraj, Chaya :—*Vedon kā Prāmānya aur Mīmāṃsā (Authenticity of Vedās and the Mīmāṃsās). (in Hindi).*

BSSS, II, Nos. 3-4, 1972-73, pp. 5-8.

Presents an analysis of the development of the theory of Mīmāṃsā school which holds the *Vedas*, and for that purpose all valid knowledge in its later development—to be self-evident and all invalid knowledges requiring external proof for their invalidity.—S.R.S.

526. Pai, G.K. :—*Purṇsavana in Bhāgavata Purāṇa.*

VII, XII, Nos. 1-2, 1974, pp. 227-34.

See Under Sec. III.

527. Paradakar, M.D. :—*Upaniṣadon meṇ Nārī (Women in the Upaniṣads). (in Hindi).*

VJ, XXII, Nos. 1-2, 1973, pp. 85-88.

In consonance with the spirit of the Vedic *Samhitās* which recall the names of great and wise women of Vedic period such as Apālā, Śraddhā, Vaivasvatī Haimī, Vāk etc., the *Upaniṣads* continue the tradition of giving wise women place of pride in society and congregation of spiritual leaders. Two such names who shine prominently in the galaxy of women spiritual leaders in the Upaniṣadic time are Gārgī and Maitreyī who figure in the *Bṛhadāraṇyaka Upaniṣad* as wives of the famous sage, Yājñavalkya. They were called *Brahmavādinī*. The summary of the dialogue between Yājñavalkyā and these women leaders is given to show their level of spiritual and intellectual attainments.—D.B.S.

528. Rau, Wilhelm :—*Vedic Texts on the Manufacture of Pottery.*

JOIB, XXIII, No. 3, 1974, pp. 137-42.

See Under Sec. I.

529. Rocher, Ludo :—*A Note on Kaṭhapaniṣad 5.4.*

JOIB, XXII, Nos. 1-2, 1972, pp. 1-14.

Examines the real import of the word *Śarīrasthasya dehināḥ* and *Viśramṣāmānaya...dehād vimucyamanasya* occurring in *Kaṭhapaniṣad* 5.4. (=2.2.4) in the light of the interpretation given by Śaṅkara and

Rāmānuja. Also compares their interpretation with that of modern translation like Cinmayanada, Hiriyanada, Basu, Roy, Roer, Edgerton, Ghose, Nikhilananda, Rawson, Radhakrishnan etc. He comes to the conclusion that most of the modern writers have been influenced more by Śaṅkara's interpretation than any one else. Analysing Rāmānuja's interpretation the author feels that he has been more consistent with spirit of the text. He then offers his own views on the subject. — D.B.S.

530. Sharma, Umesh Chandra :—*Satyakāma Jābāla : A Socio-Historical Study*.

ABORI, LIV, Pts. 1-4, 1973, pp. 193-98.

Attempts to describe Śatyakāma Jābāla as a great propounder of the Upaniṣadic thought through reference about his life and scholarship from *Chāndogya*, *Bṛhadāranyaka* and *Maitrāyaṇa Upaniṣads* Enlightens his life and work further with the help of *Aitareya* and *Śatpatha Brāhmaṇas*. Satyakāma's ideas have been considered as testimony to his greatness as *ācārya*. Points to the corollary that during the period of Upaniṣadic thought the rigidity of caste-system was absent in India. Absence of Satyakāma Jābāla in the Epics and other later literature has been a great shock to the world of Indology. — N.K.S.

531. Shukla, S.N. :—*A Fresh Interpretation of the R̥gvedic Śiprā*.

JOIB, XXIII, Nos. 1-2, 1973, pp. 12-17.

The author presents all the traditional as well as historical interpretation of the word *śiprā* and finds them all unsatisfactory. He suggests that word *śiprā*, in all its occurrences, suits well the contents, if it means 'horn'. This meaning is also plausible on etymological and philological grounds. — S.R.S.

532. Singh, S.P. :—*Philosophical Concepts in the Hymn of Creation*.

Rm., I, No. 2, 1970, pp. 39-46.

The R̥gvedic hymn of creation is the first decisive philosophical speculation in Indian thought. It does not only recapitulate the metaphysical ideas expressed in earlier hymns but also advances certain new ideas which form the cornerstone of the edifice of Vedānta, for instance, the concept of transcendence and the idea of negation of time and space in the ultimate Reality has been expressed for the first time. The ideas of immanence of the Divine in the apparently non-existent. (asat) and of Desire as creative force in the manifestation of universe

have been conceived for the first time in the Hymn of Creation. The concept of the supremacy of intuition (*hārda manīṣā*) as means of metaphysical knowledge has been introduced for the first time. There are some other ideas introduced in the hymns of creation.—D.B.S.

533. Srinivasan, Doris :—*The Myth of the Paṇis in the Ṛgveda*.

JAOS, XCIII, No. 1, 1973, pp. 44-57.

The myth of the Paṇis illustrates the belief that the Brahman, activated by Vedic chants, safeguards the sacrifice against forces trying to undermine it. The struggle, waged and won primarily by the mythic priests, secondarily by Indra, in essence releases conditions needed for the sacrifice, assures its performance, defends the *ṛta* and works to uphold ordered existence. The myth of the Paṇis is not so much concerned with the mystery of creation as with the problem of maintaining that which has already been created. —K.D.S.

534. Varadacharya, Panditaratna :—*Yāgyahimsāviśaye Vaidikānāmāśayabhedah* (*Different Views of Vedic Scholars About Animal Sacrifice*). (in Sanskrit).

MO., IV, No. 2, 1971, pp. 119-22.

The article relates the five ways accepted by the various schools of Indian thought to avoid the conflict of the two dicta of the Śruti, viz. *Agniṣomiyaṃ Paśumālabheta* and *na himsyāt sarva bhūtāni*. The author puts them into three categories and suggests that the apparent contradiction could be set aside in the light of *Manusmṛti*, V. 37, 42+45 —S.R.S.

535. Varma, Mahendra Kumar :—*Elements of Poetry in the Ṛgveda*.

ABORI, LIV, Pts. 1-4, 1973, pp. 199-205.

States that *dhvani*, *rasa* and *alaṅkāra* were discerned, named and developed later but these existed in Vedic poetry. Quotes Vedic stanza in support of availability of similes comparing whiteness of the early morning with the lake of light. Pointing to the pathetic condition of the gambler described in *Ṛgveda* X proves the existence of *karuṇa rasa*; *vīrarasa* is illustrated through the birth of Indra in VIII *maṇḍala*; *adbhuta rasa* is quoted from VIII *maṇḍala* again when Vāmadeva wonders about the sun. *Ṛgvedic* poets have been shown as bold, simple and natural. Ends with a quotation from *Ṛgveda* I as an illustration for *lakṣaṇā-mūlaka-dhvani*. Compares *Ṛgvedic* poets with the epic, and the classical.—N.K.S.

TITLES OF DOCTORAL THESES

I ARCHÆOLOGY

Ph.D./D. Phil. (Degrees Awarded)

Sr. No.	Title of the Theses	Research Scholar	University	Year of Award
1	Black and Red Ware : A Cultural Study.	H.N. Singh	Nagpur	1974
2	Historical Archaeology of Central Assam.	N.P. Dev Choudhury	Saugar	1974

Subjects on which Research is being conducted
Ph.D./D. Phil.

3	A Study of some important ancient villages of Rājgir Anchāl and their Archaeological Remains.	Ram Sharan Pd.	Magadh	
4	Megalithic Culture of Vidarbha.	B. Vidhyadhara Rao	Nagpur	
5	Historical Archaeology of Tikamgarh District.	K.K. Pandey	Saugar	

II ARTS AND CRAFTS

Ph.D./D. Phil. (Degrees Awarded)

1	Vaidika Sāhitya meṁ Kalā : Citra Mūrti evaṁ Vastu kā Prārūpa aur usakī Dārśanika-Prṣṭhabhūmi.	Jagdish Chandrikesh	Agra	1974
2	Mukhalingam Temples.	B. Masthanaiah	Andhra	1974
3	Kṛṣṇa Leelā Theme in Rajasthani Miniatures.	Sita Sharma	Meerut	1974
4	Rajasthani Chitrakalā meṁ Nārī-Prākāśikā.	Nirmala	Meerut	1974

ARTS AND CRAFTS

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|---|--|--------------------------|--------|------|
| 5 | A Life in Ancient India as depicted in the Kuṣāṇa Art of Mathura. | Nandini R. Sahasrabudhey | Nagpur | 1974 |
| 6 | Weapons in Ancient India (from the earliest time to c. 13th cent. A.D.). | G.N. Pant | Saugar | 1974 |

**Subjects on which Research is being conducted
Ph.D./D.Phil.**

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|----|--|----------------------|------------------------|
| 7 | Samskṛita ke Śilpa-granthoṅ ke Ādhāra para Śiva Pratimāyeṅ tathā Āṅgika ceṣṭāyeṅ (upto 12th A.D.). | Manju Agrawal | Agra |
| 8 | Sanskrit Sāhitya ke pariveṣa meṅ Sāstrīya Nṛtyoṅ kā Viśleṣaṇa. | Snigdha Sri Bose | Allahabad |
| 9 | Mohini Attam, all Aspects and Spheres of Influence. | Kanak Rele | Bharatiya Vidya Bhavan |
| 10 | Early Sculptures of Assam with particular reference to the Pre-Ahom period. | Kiran Prabha Dass | Gauhati |
| 11 | Studies in the Sculptures of Assam during the Ahom age. | Gunindra Nath Bhuyan | Gauhati |
| 12 | Iconography of Rājāmātā Miniatures | Dhirendra Nath Verma | Magadh |
| 13 | Uttar Pradesh evaṅ Rajasthan kī Mūrtiyōṅ kī Pravṛttiyōṅ kā Kṣetriya Adhyayana (Pratham Īsvi Se Dasvi Īsvi Taka). | Neema Saxena | Meerut |
| 14 | Kalacuri Kālīna Jain Vastu tathā Mūrti Kalā. | Niraj Jain | Saugar |
| 15 | Study of the Temples of the Kalacuris of Ratanpur. | S N. Manwani | Saugar |
| 16 | Treatment Eyes in Rajasthan and Pahari Painting. | R.K. Bajpai | Saugar |

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|----|---|--------------------|----------|
| 17 | Prācīnabhārate vāstu
citra Mūrti Kalā
Samīkṣā. | Shridhar Dube | Varanasi |
| 18 | Madhya Bhārata meṇ
Prācīna Cāndi-vāstu-
kalā (Kalātmaka,
Sāmājika aur Sāṁskṛ-
tika Adhyayana). | R.L. Kanwal | Vikram |
| 19 | Madhyakālīna citra-
kalā kī Vibhinna Śaili-
yāṇ, Rajasthana aur
Mālwa ke Sandarbha
meṇ. | Sharad Shrivastava | Vikram |
| 20 | Madhya Pradeśa kī
Mṛṇmayī Mūrtiyāṇ
(Prārambhika Kāla se
12 Śatābdi taka) : Eka
Ālocanātmaka Adhya-
yana. | P.N. Raizada | Vikram |
| 21 | Mālwa ke Śailotkīrṇa
Guphā evaṁ Mandira
(2nd B.C. to 12th A.D.). | Bharati Joshi | Vikram |

III EPICS AND PURĀNAS

Ph.D./D.Phil. (Degrees Awarded)

- | | | | | |
|---|---|------------------|----------|------|
| 1 | <i>Mahābhārata</i> ke Pramukha Pātroṇ kā Manovaijñānika Adhyayana. | Uma Srivastava | Jaipur | 1974 |
| 2 | Characterisation in the <i>Rāmāyaṇa</i> of Vālmiki-
A Textual Study with
a critical Review of the
Genesis of the <i>Rāmā-
yaṇa</i> . | Alois Wurm | Karnatak | 1974 |
| 3 | Agastya Legend : A
Historical and Cultural
Study. | M.N. Bopardikar | Poona | 1974 |
| 4 | <i>Kālikā-Purāṇasya</i>
Sāṁskṛtikamadhya-
yanam. | Narsingh Pandeya | Varanasi | 1974 |

**Subjects on which Research is being conducted
D. Litt.**

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|---|---|--------------------------|----------|
| 5 | Inter-state Relations and warfare in the <i>Rāmāyaṇa</i> and the <i>Mahābhārata</i> . | B.N. Mahton | Magadh |
| 6 | Vaiṣṇava Purāṇon meṁ Varṇita Ācāra, Dharma evaṁ Bhakti. | Santosh Kumari Sharma | Meerut |
| 7 | Rāmāyaṇasya Tulanātmakam Samīkṣātma-kaṁ ca. Pariśīlanam. | Lakshmi Devi Sharma Iyar | Varanasi |

**Subjects on which Research is being conducted
Ph.D./D.Phil.**

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|----|--|-----------------------|------------------------|
| 8 | Brahmāṇḍa Purāṇa kā Sāṁskṛtika Adhyayana. | Uddhav Lal Chaturvedi | Agra |
| 9 | Brahmavaivarta Purāṇa Kā Sāṁskṛtika Adhyayana. | Daya Nand Gautam | Agra |
| 10 | The Concept of Reality in the Viṣṇu Purāṇa, A Critical Study. | Ambikesh Chand Tewari | Agra |
| 11 | A Critical Study of the nature of Viṣṇu in Vedic and Paurāṇika Literature. | Ku. Rajni Pradhan | Allahabad |
| 12 | The Arthaśāstra Elements in the Māhābhārata (Sanskrit). | Jyotsna Tanna | Bharatiya Vidya Bhavan |
| 13 | Ānandarāmāyaṇa kā Adhyayana. | Aruna Devi | Delhi |
| 14 | Linguistic Study of the <i>Matsyapurāṇa</i> . | Sudipta Dass | Delhi |
| 15 | Nārada Purāṇa-Sāhityika evaṁ Bhāṣā-śāstrīya Adhyayana. | Asha Vij | Delhi |
| 16 | Pramūkha Puraṇon meṁ Pāpa-Puṇya-Vicāra. | Kanahiya Lal Arya | Delhi |
| 17 | Rāmāyaṇa evaṁ Mahābhārata meṁ Śikṣā-Darśana. | Manohar Lal Arya | Delhi |

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| 18 | The <i>Matsyapurāṇa</i> :
A Literary Study. | Nirmala Mediratta | Delhi |
| 19 | Sukavi Narayana Dev :
A Study of <i>Padamapu-
rāṇa</i> in Assamese. | Narauan Ch. Barman | Gauhati |
| 20 | Assamese versions of
the <i>Rāmāyaṇa</i> . | Bhabaprasad Chaliha | Gauhati |
| 21 | A Cultural Study of
<i>Padamapurāṇa</i> . | D.K. Sharma | Jaipur |
| 22 | Jain <i>Harivaṃśapurāṇa</i>
kā Sāṃskṛtika Adhy-
ayana. | Prem Chand Jain | Jaipur |
| 23 | Studies in the Sources
and nature of Paurāṇic
Myth. | Santu Lal Jain | Jaipur |
| 24 | The Historical and
Cultural Studies in the
Viṣṇu — Dharmottara
Mahāpurāṇa. | Ash Sarin | Jaipur |
| 25 | Jinasen ke <i>Mahāpu-
rāṇa</i> kā Aitiḥāsika
tathā Sāṃskṛta Adhy-
ayana. | Kiran Jain | Saugar |
| 26 | Paurāṇika Sāhitya meṃ
Kṛṣṇa-kathā | Bhagavati Shanker
Bhatt | Udaipur |
| 27 | Brahmāṇḍa Purāṇasya
Sāṃskṛtikamanuśi-
lanam. | Avadhesh Pandeya | Varanasi |
| 28 | Harivaṃśapurāṇāntar-
gata Rājavaṃśānukīrt-
anasamīkṣā. | Jagdish Pandeya | Varanasi |
| 29 | Kapilapurāṇasya Sāns-
kritikamanuśīlanam. | Shambhu Mishra | Varanasi |
| 30 | <i>Māhābhārata</i> meṃ
Brāhmaṇa dharma kā
Svarūpa evaṃ usakī
Sāmājika Ākṛtiyaṃ. | J.N. Nagar | Vikram |

IV EPIGRAPHY AND NUMISMATICS

Subjects on which Research is being conducted
Ph.D./D.Phil.

- | | | | |
|---|--|----------------------------|-------|
| 1 | Palaeography of Brā-
hmī Script-200 A.D.—
600 A.D. | Ravindra Kumar
Vasistha | Delhi |
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HISTORY

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|---|---|--------------------------|--------|
| 2 | 650 Īsvī taka ke Sams-
kṛta Abhilekhoṇ meṇ
Dharma Viṣayaka
Sāmagrī. | Jai Shri Dhar | Delhi |
| 3 | A Study of Gupta coins. | Shashi Lata Bhargava | Jaipur |
| 4 | A Study of Inscriptions
of Rajasthan from the
rise of the Rajputs to
the battle of Khandwah. | Kamlesh Tiwari | Jaipur |
| 5 | Mālavā Kṣetra ke
Janapadiya Sikkoṇ kā
Adhyayana (Ujjayini,
Vidiśā, Arana etc.). | Shephali
Bhattacharya | Saugar |

V GEOGRAPHY

Subjects on which Research is being conducted
Ph.D./D.Phil.

- | | | | |
|---|--|--------------------------|--------|
| 1 | Cities and Settlements
of Ancient Punjab
(From the earliest times
upto 650 A.D.). | Devinder Kumar
Handa | Meerut |
| 2 | Geography of Towns
in Ancient India. | Satish Chandra
Sharma | Meerut |
| 3 | Ancient Historical Geo-
graphy of Kanpur and
Farukhabad Districts. | R.K. Paul | Saugar |
| 4 | Mālwā kā Prācīna aiti-
hāsika Bhūgola. | T.S. Chouhan | Vikram |

VI HISTORY

Ph.D./D.Phil. (Degrees Awarded)

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|---|---|-----------------------|----------|------|
| 1 | Reference to Akbar
the Great in Sanskrit
Literature of 16th to
18th Centuries. | Rukhsana Parveen | Aligarh | 1974 |
| 2 | Vikramaditya VI of
Kalyani. | K.S. Kameswara
Rao | Andhra | 1974 |
| 3 | Mālawā kā Gaurī
Rājavanśa evaṁ Jana
Jivana. | Chandra Kant Tiwari | Indore | 1974 |
| 4 | Yaśovarman evaṁ
unakā Kālā. | Uday Shankar Bhaṭṭ | Jabalpur | 1974 |

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| 5 | Indian in the time of the Śuṅgas. | Binod Chandra Singh | Kurukshetra | 1974 |
| 6 | History of Sārnāth (from the earliest times to 1200 A.D.) | Birendra Bahadur Singh | Magadh | 1974 |
| 7 | Jātaka Kālīna Bhārata. | Radha Mohan Tiwari | Magadh | 1974 |
| 8 | Weapons in Ancient India (from the earliest times to c. 12th cent. A.D.). | G.N. Pant | Saugar | 1974 |
| 9 | Pūrva Mālawā kā Rājanaītika evaṁ Sāms-kṛtika Itihāsa viśeṣataḥ Vidiśā ke Sandarbha meṁ (Prārambha Se 1305 A.D. taka). | Jagannath Dubey | Vikram | 1974 |

**Subjects on which Research is being conducted
D. Litt.**

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| 10 | Pre-Historic cultures of South Bihar. | Krishna Murari | Magadh |
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**Subjects on which Research is being conducted
Ph.D./D.Phil.**

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| 11 | History of Growth of Moral Concepts in Ancient India from 320 B.C. to 500 A.D. | Mamta Gupta | Agra |
| 12 | Inter-State Relation in Northern India (750 A.D. to 1200 A.D.). | Veena Tyagi | Agra |
| 13 | Jain Itihāsa-Lekhana kā Svarūpa aur usakā Varṇya Viśaya (From 600 A.D. to 1200 A.D.) | Usha Agarwal | Agra |
| 14 | Origin and development of Medieval Hagiographies in Assam and Bengal. | Mohendra Roy Choudhuri | Gauhati |
| 15 | Bālmiki Rāmāyaṇa meṁ Varṇita Rājya-Vyavasthā. | Kanti Sharma | Jabalpur |
| 16 | Chalukyas of Vatapi and their times. | R.N. Visvakaram | Jabalpur |

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| 17 | Kalcuri King and His Times. | A.R. Singh | Jabalpur |
| 18 | Prabodh Chandrodaya kā Aitihāsika evaṁ Sāṁskṛtik Adhyayana. | Chandraprakash Yadav | Jabalpur |
| 19 | A Cultural Study of the Tribal Coins. | Pratibha Sood | Jaipur |
| 20 | Historical and Cultural Studies in the Jain Canon. | Rekha Chaturvedi | Jaipur |
| 21 | Bihar Through the eyes of the Ancient Jains and Buddhists. | Suresh Kumar Singh | Magadh |
| 22 | Cultural Life in North Eastern India. | Durganand Mishra | Magadh |
| 23 | The Protohistoric Bihar. | Naseem Akhtar | Magadh |
| 24 | Economy of Monasteries and temples in Northern India upto 1200 A.D. | Bandana Mukherjee | Meerut |
| 25 | Arab Kingdoms in India (813 A.D.-1079 A.D.). | Mahendra Kishore | Meerut |
| 26 | Harṣa and His Times (A Socio Religious Study of Northern India). | Jaswant Sharma | Punjab |
| 27 | History of the Narsinghpur District (upto the end of the Kalachuri Rule). | S.S. Chauhan | Saugar |
| 28 | Movements and Migrations of People in North India around the beginning of Christian Era. | Brij Mohan | Saugar |
| 29 | Bhoja kī Jīvanī para Upalabdha Sāmagrī kā Mulyāṅkana. | Virendera Kumari Haraney | Vikram |
| 30 | Oulerā-Rājavanśa kā Itihāsa : Eka Rājanītika evaṁ Sāṁskṛtika Adhyayana. | Sushila Dalal | Vikram |
| 31 | Saṁskṛita evaṁ Prākṛita Vāṅgamāya ko | Sham Sundra Kevalia | Vikram |

Dhārā Nagarī Kā Yoga-
dāna [Paramara Sam-
rāṭa Bhojadeva Ko
choḍakara (From 10th
to 13th A.D.)]

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| 32 | Samskrita Vāṅgamaya
meṇ prāpta Ullekhon
ke Viśeṣa Saṇdarbha
meṇ Māhiṣamati kā
Sāmskr̥tika Itihāsa. | Ramesh Kevalia | Vikram |
| 33 | Uttara Paścima Mālvā
kā Prācīna Itihāsa. | Hradayesh Saxena | Vikram |

VII INDIA AND THE WORLD

Subjects on which Research is being conducted
Ph.D./D.Phil.

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| 1 | Angkor Empire of
Cambodia (from 802
to 1431 A.D.) | Hem Prakah | Magadh |
| 2 | Mithila and Nepal : A
Study in Political and
Cultural contacts (7th
century to 14th century). | Bimla Choudhury | Magadh |

VIII LAW, POLITY AND ADMINISTRATION

Ph.D./D Phil. (Degrees Awarded)

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|---|--|--------------------------|----------|------|
| 1 | Political Philosophy of
Ācārya Hemachandra. | Chaman Lal Jain | Agra | 1974 |
| 2 | A Glossary of the
Political Terms of
Ancient India. (upto
7th Century A.D.) | Pabitra Kr.
Chaudhury | Gauhati | 1974 |
| 5 | Rāmāyaṇamahābhāra-
tānusāram Bhāratiya-
rājanītertulanātmakam-
dhyayanam. | Vyas Dev Ojha | Varanasi | 1974 |

Subjects on which Research is being conducted
Ph.D /D.Phil.

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| 4 | Mahābhārata
Varṇita Rājanaitika
Vicāradhārā. | meṇ Santosh Sharma | Jabalpur |
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| 5 | Contribution of Jain Thinkers-Jinasena and Somadeva Suri to Ancient Indian Political Thought. | Shanti Kumari Sharma | Jaipur |
| 6 | Central Administration in Northern India (from Vedic Period to 550 A.D.). | Ramlakhan Bhagat | Magadh |
| 7 | Nīti Granthoṃ meṃ Rājya-Vyavasthā. | Mahendra Pratap Singh | Magadh |
| 8 | A Comparative study of Political Thought and Institutions of Manusmṛti and Kauṭilya's Arthasāstra. | Kavita Sharma | Meerut |
| 9 | Prācīna tathā Madhyakālina Bhāratīya Rājannaitika Vicāraka. | Rama Sharma | Saugar |
| 10 | Prācīna Bhārate Rājyānām Tulanātmakam Parīśīlanam. | Brahmachari Shri Keshavanand | Varanasi |

IX LINGUISTICS AND GRAMMAR

Ph.D./D.Phil. (Degrees Awarded)

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|---|---|-----------------------|-----------|------|
| 1 | Vaiyākaraṇa Bhūṣaṇa kā Samīkṣātmaka Adhyayana. | Bhup Ram Pandaya | Agra | 1974 |
| 2 | R̥gveda Brāhmaṇ ke ādhāra para Vedic Sanskrita kā Eka Adhyayana. | Saubhagyawati Singh | Allahabad | 1974 |
| 3 | A Study of Anubandhas in Pāṇinian Grammar. | Sudesh Kumari | Delhi | 1974 |
| 4 | Unpāṇinian Verb Forms in the Mahābhārata. | Nirmala Modi | Delhi | 1974 |
| 5 | A Critical Study of Bhartṛhari's Mahābhāṣya-Dīpikā (in Gujarati). | Indravadan M. Trivedi | Gujarat | 1974 |
| 6 | Śabdavidhāna : Saṃjñā, Viśeṣaṇa, Kopyaṇa | Sudha Maheshvari | Jaipur | 1974 |

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| 7 | A Descriptive Grammar of Lahanda (Morphology and Syntax). | Motia Bhatia | Kurukshetra | 1974 |
| 8 | Pāṇini Aṣṭādhyāyī Racanā Ke Ādhāra-bhūta Siddhāntoṅ Kā Ālocanātmaka Adhyayan | Vishan Lal Gaud | Meerut | 1974 |
| 9 | The Development of Traditional Sanskrit Grammar with Special reference to Formation of Primary Nouns. | R. Lakshmi | Poona | 1974 |
| 10 | Ādhunika Hindivya-gñyanivandhasāhityasya Rītiparakamadhyayanam. | Umakant Tripathi | Varanasi | 1974 |
| 11 | Mahābhāṣyaniguḍhā Kūṭayah. | Dev Svarup Mishra | Varanasi | 1974 |
| 12 | Prauḍhamanoramā-Śabdaratnayorvicāra-bhedānām Vimarśaḥ. | Sudhir Narayana Thakkur | Varanasi | 1974 |
| 13 | Samāsasamīkṣā. | Ayodhya Dass | Varanasi | 1974 |
| 14 | Vākyapadiyadṛṣṭyā Padasvarūpa Vimarśaḥ. | Ram Chandra Trivedi | Varanasi | 1974 |

**Subjects on which Research is being conducted
Ph.D./D.Phil.**

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| 15 | Saṁskṛita aur Rūsī Bhāṣā meṅ Prayukta Upasargoṅ aur Pratya-yoṅ kā Tulanātmaka Adhyayana. | Indu Lekha | Agra |
| 16 | Aṣṭādhyāyī of Pāṇini- A topicwise Analytical Study. | Kishorchandra Bhanushanker Pathak | Baroda |
| 17 | A Comparative Study of the Commentaries on the Siddhānta Kaumudi. | S. Sita | Delhi |
| 18 | Bopa Deva Kā Sanskrita Vyākaraṇa Ko Yogadāna | Shanno Devi | Delhi |
| 19 | Mahābhāṣya Ke Dārśanika Siddhānta. | Vachaspati Sharma Maudgalya | Delhi |

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| 20 | Paṇinīya Vyākaraṇa
meṇ Iṣṭi evaṁ Upasañ-
khyāna. | Yagyavir Singh
Rana | Delhi |
| 21 | The Mahābhāṣya as a
Source book of Lin-
guistic Philosophy. | Vijaya Shri | Delhi |
| 22 | Bhojadeva Sarasvatī
Kaṇṭhābharaṇa (Vyā-
karaṇa) : A Critical
Study (in Hindi). | Vishvanath
Gokaladas Shastri | Gujarat |
| 23 | Prācyā Vyākaraṇa Ke
Nyāsa aur Padamañjarī
Ke Vivaraṇaṇ Kā
Tulanātmaka Adhya-
yana. | Ram Prakash
Sharma | Gurukul Kangri |
| 24 | Uṇādisūtraṇ kā Eka
Adhyayana. | Sunita Chaturvedi | Jaipur |
| 25 | Nāgeśa's Sphoṭavāda-
A Critical edition and
study. | R. Ramachandran | Kerala |
| 26 | The treatment of
Primary Suffixes in
Bhoja's Sarasvatikaṇ-
ṭhābharaṇa. | K.V. Kesava Sarma | Kerala |
| 27 | Grammatical and
Semantic Critical Study
of Tenses in Pāṇinian
Grammar. | Neelprabha K.
Deshpande | Nagpur |
| 28 | Rājasthānī Bhāṣā aur
Sāhitya para Sanskrita
kā Prabhāva. | Gehri Lal Sharma | Udaipur |
| 29 | Nipātārthaparikṣā. | Harish Chandra
Mani Tripathi | Varanasi |
| 30 | Pāṇiniyaśākaṭāyana
Vyākāraṇayortulanāt-
makam Pariśīlanam | Ramkrishna Purohita | Varanasi |
| 31 | Pāṇinīya Vyākaraṇa
para Ādhārīta Compu-
ter Programme. | Satya Vrat Sharma | Varanasi |
| 32 | Vākyapadīyādvitīya
Kāṇḍasya Dārśanika-
tattvānām Samikṣā. | Talukadar Shukla | Varanasi |
| 33 | Vyākaraṇaśāstre Vrt-
tisvarūpavimarśaṇ. | Ram Badai Shukla | Varanasi |

X LITERATURE AND RHETORICS

D. Litt. (Degree Awarded)

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| 1 | Sanskrita kā Kāvyaśāstra eka Adhyayana (Dhvanayāloka Tathā Vimarśiṇi ke Viśeṣa Sandarbha meṁ). | Rewa Prasad Dwivedi | Jabalpur | 1974 |
| Ph.D./D. Phil. (Degrees Awarded) | | | | |
| 2 | Ācārya Hemachandra Kṛta Dvaśraya Mahākāvya Kumārapala : Eka Sāhityika evaṁ Ālocanātmaka Adhyayana. | Harsha Kumari Jain | Agra | 1974 |
| 3 | Bhavabhūti ke Nāṭakoṁ meṁ Varṇita Sāmājika evaṁ Sāmskṛtika Adhyayana. | Shashi Kiran Bartariya | Agra | 1974 |
| 4 | Kavīndra Meghāvrata-cāryapraṇīta Dayānanda Digvijaya : Eka Adhyayana. | Snehalata Gupta | Agra | 1974 |
| 5 | Mahākavi Dhanapala evaṁ Unakī Tilakamañjari. | Hari Naryana Dikshit | Agra | 1974 |
| 6 | Rājānaka Ratnākara kṛta Hara Vijaya kā Sāhityika Adhyayana. | Krishna Kant Sharma | Agra | 1974 |
| 7 | Technique of Songs in the Dramas of Kālidāsa. | Shubhra Chatterjee | Aligarh | 1974 |
| 8 | A Critical Study of the Poetic works of Vedāntadeśika. | Sanat Kumar Tripathi | Allahabad | 1974 |
| 9 | Kālidāsa ke Kāvyoṁ meṁ Dhvani Tattva. | Manjula Jaiswal | Allahabad | 1974 |
| 10 | A Study on the Śrī Kṛṣṇalīlāmṛtam. | Banamali Raṭh | Berhampur | 1974 |
| 11 | The Dīpikā of Jayanta Bhaṭṭa, An Ancient Commentator of Mammaṭa's Kāvya-Prakāśa : A Study and Editing. (In Gujarati). | Bhaktinath G. Shukla | Gujarat | 1974 |

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| 12 | Bāṇakṛta Harśa Charit
kā Rājanaitika evaṁ
Sāṁskṛtika Adhyayana. | Hargovind
Parashar | Jabalpur | 1974 |
| 13 | Sanskṛita ke Pratinidhi
Āitihāsika Nāṭakoṅ kā
Samālocanātmaka
Adhyayana. | Ramanand Pandey | Jabalpur | 1974 |
| 14 | Śānta Rasa Bhāvanā
aur vikāsa. | Meena Mathur | Jaipur | 1974 |
| 15 | Sri Vāman Bhaṭṭa
Bāṇa-Unakā Jivana
aur Kṛtittva-Eka
Adhyayana. | Vallabhram Pandya | Jaipur | 1974 |
| 16 | Kālidāsa Meṅ Sādṛśya
Vidhāna. | Kamal Prabha | Jaipur | 1974 |
| 17 | Śleṣa Alaṅkāra in Sans-
krit Gadya Kāvya. | Mahesh Chander | Jammu | 1974 |
| 18 | Mahākavi Kālidāsa ke
Nāṭakoṅ kī Dārśanika
Pṛṣṭha Bhūmi—Eka
vivecana. | Mahesh Nath
Chaturvedi | Kanpur | 1974 |
| 19 | Laksmidhar tathā
unakā Kāla. | Dharni Dhar
Trivedi | Meerut | 1974 |
| 20 | Mahābhārata kī Kathā
para Ādhārta Sans-
krita Nāṭakoṅ kā
adhyayana. | Sarita Pal | Meerut | 1974 |
| 21 | Setubandha of Pravar-
asena : A Study. | L.R. Kulkarni | Nagpur | 1974 |
| 22 | Saṁskṛta Nāṭakoṅ
meṅ Prakṛti Citraṇa
(Prathama se Daśama
Śatāvdi Isvī Paryanta). | Ranjana Mishra | Saugar | 1974 |
| 23 | A Critical Study of
Gīta-Gauripati by
Bhānudatta, with Edi-
ting. | S.M. Acharya | Saurashta | 1974 |
| 24 | Sanskṛita ke Pramukha
Nāṭakoṅ meṅ Atiprā-
krita Tattva. | M.C. Pathak | Udaipur | 1974 |
| 25 | Kuvalayamālākahā kā
Sāṁskṛtika Adhyayana. | P.C. Jain | Udaipur | 1974 |
| 26 | Saṁskṛta Nāṭikāya
Udbhavo Vikāsa. | Shatrughan Sharan
Vyas | Varanasi | 1974 |

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| 27 | Sanskrita tathā Prākṛta
Jain Sāhitya meṁ
Mahāvīra Kathā. | Sobhanath Pathak | Vikram | 1974 |
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**Subjects on which Research is being conducted
D. Litt.**

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| 28 | A Cultural Study of
the Pañcatantram. | Munni Lal Sharma | Meerut |
| 29 | Sanskrita ke Mahākā-
vyoṁ meṁ Upalabdha
Dārśanika Vicāra-
dhārāṁ kā Sāṅgopāṅga
Adhyayana (Prathama
śati se Bārahavi śati-
taka). | Sukhbir Singh | Meerut |
| 30 | Sanskrita Vāṅgamaya
meṁ Yogika Vibhūtiyoṁ
ke Svarūpa, Sādhana
tathā Lakṣya. | Nalini Shukla | Meerut |
| 31 | Dbayāśraya Kāvya
Paramparāpryālo—
canam. | Kanahiya Lal
Pandeya | Varanasi |
| 32 | Sanskrita ke Lakṣaṇa
evaṁ Lakṣyagranthoṁ
ke paripekṣya Śabdāla-
mākā Sābitya kā Samī-
kṣātmaka Adhyayana. | Rudra Dev Tripathi | Vikram |

**Subjects on which Research is being conducted
Ph. D./D. Phil.**

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| 33 | Aśvaghoṣa para
Dīrgha Nikāya kā
Prabhāva. | Indu Bala Agrawal | Agra |
| 34 | Kālidāsa ke Nāṭakoṁ
meṁ Varṇita Sāmājika
evaṁ Sāmskr̥tika
Avsthāṁ kā Samīkṣā-
tmaka Adhyayana. | Kamala Pandeya | Agra |
| 35 | Kālidāsa kī Kṛtiyon
meṁ Vyañjanā. | Sadhana Shaha | Agra |
| 36 | Mahākavi Śrī Chandra-
śekhara evaṁ Unakā
Mahākāvya Sujana
Charita : Eka Sāhityika
evaṁ aitihāsika Adhya-
yana. | Priti Bala Agrawal | Agra |

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| 37 | Saṅskṛita Kāvya-Śāstra
evaṁ Bhāvokti : Eka
Adhayayana. | Urmila Kumari | Agra |
| 38 | Shiva Swāmi Kṛta
Kavikaṇābhyaudaya kā
Ālocanātmaka Adhya-
yana. | Dipti Devi | Agra |
| 39 | Som Deva Kṛta Kathā-
saritsāgara tathā Haris-
eṇa kṛta Vṛhat Kathā
Kośa kā Tulanātmaka
tathā Ālocanātmaka
Adhyayana. | Omvati Gupta | Agra |
| 40 | Śrī Vedāntadeśika kī
Sāhityika Kṛtiyoṇ kā
Ālocanātmaka Adhya-
ana. | Sant Kumari | Agra |
| 41 | Vīṣavi Sadī ke Pūrvār-
dhavartī Pramukha
Sāṅskṛita Kāvyoṇ kā
Vivecanātmaka Adhya-
yana. | Vijaya Kumar
Verma | Agra |
| 42 | Nāṭyālaṅkāra in the
Drama of Bhavabhūti—
A Study in Dramatic
Technique. | Raka Sharma | Aligarh |
| 43 | Studies in the Comme-
ntaries of Jagaddhara on
the Dramas of Bhava-
bhūti. | G.D. Bhardwaj | Aligarh |
| 44 | Abhinavabhāratī ke
Ṣaṣṭha evaṁ Saptam
Adhyāyoṇ tathā
Lochana-Prayukta Pāri-
bhāṣika Śabdoṇ kā
Kośa-Eka Adhyayana. | Asha Saxena | Allahabad |
| 45 | Bhāravi ke Kāvya meṁ
Dhvani—Tattva—Vive-
cana. | Gita Kulshreshtha | Allahabad |
| 46 | Kāvyaālaṅkārasūtravṛtti
kā Ālocanātmaka
Adhyayana. | Somesh Chandra
Chaturvedi | Allahabad |
| 47 | Rāghavapāṇḍavīyam ke
Viśeṣa Sandarbha meṁ
Dvisandhyān Kāvyoṇ
kā Samīkṣātmaka
Adhyayana. | Kamalesh Narayana | Allahabad |

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| 48 | Influence of other Śāstras on Alaṅkāra-śāstra. | G. Suryanarayan Murty | Andhra |
| 49 | Social conditions as Revealed in Minor Dramas of Sanskrit Literature. | K.V. Venkateswara Rao | Andhra |
| 50 | Text Analysis and Text Divisions of Sanskrit Kāvya Literature. | M. Venkataramana | Andhra |
| 51 | A Critical Study of the Hirasaubhāgya of Devavimalagaṇi. | Darshana Ratilal Gandhi | Baroda |
| 52 | Nalakathā in Sanskrit Literature (Sanskrit) | Visalakshi S. Iyer | Bhartiya Vidya Bhavan |
| 53 | Mallināth and his Contribution to Literary Criticism. | Krishan Kumar Jha | Bihar |
| 54 | Critical Study of the Alaṅkāra-Śekhara of Keśavamiśra. | Manju Kumari Sarma | Darbhanga |
| 55 | Alaṅkāra Sarvasva evaṁ Kuvalayānand kā Tulanātmaka Adhyayan. | Tribhuvan Tilak | Delhi |
| 56 | Dharmaśarmābhhyudaya Mahākāvya kī Sāhityika aur Sāṁskṛtika Samīkṣā. | Pushp Lata Mutreja | Delhi |
| 57 | Hanuman in Sanskrit Drama. | Jogindra Narula | Delhi |
| 58 | Hemaprakāśa : A Study. | Kunti Rani | Delhi |
| 59 | Jagannātha evaṁ Appayya Dīkṣita ke Sāhityaśāstriya Matabhedon kī Mīmāṁsā. | Surender Bakshi | Delhi |
| 60 | Pramukha Sanskrita Nāṭakon meṁ Khala Pātra. | Jai Dev Dabas | Delhi |
| 61 | Rāvaṇa in Sanskrit Dramas. | Jivan Lata Manjumaram | Delhi |
| 62 | Sanskrita Kāvyaśāstra ko Viśvanātha kī Dena. | Manju Lata Goyal | Delhi |
| 63 | Sanskrita Kāvyaśāstra ko Vyākaraṇa kī Dena | Sushma Rani | Delhi |

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| 64 | Sanskrita ke Pañca Mahākāvyaṃ meṃ Utprekṣā | Meera Gupta | Delhi |
| 65 | Sanskrita Nāṭakoṃ meṃ Atimānuṣa. | Pratibha Chibbara | Delhi |
| 66 | Post-Saṅkradeva Religious Plays of Assam. | Chandra Prabha Devi | Gauhati |
| 67 | A Critical Edition of Ācārāṅga-Cūrṇi. | Vina S. Shah | Gujarat |
| 68 | A Critical Study of Maṅkhaka's Śrīkaṇṭha-caritam. | Jayaram R. Dvivedi | Gujarat |
| 69 | Sanskrit One Act play—Forms and specimens (On the basis of published works). (in Gujarati). | Neelam H. Pandit | Gujrat |
| 70 | The Kāvya-pradīpa of Govinda Thakkura : A Comparative Study (in Gujarati). | Anjana Dinubhai Desai | Gujarat |
| 71 | The Mahākāvya's of Aśvaghoṣa : A Critical Study (in Gujarati). | Vijayakumar L. Pandit | Gujarat |
| 72 | Viśvanātha As an Ālaṅkārika and a Kavi : A Study (in Gujarati). | Pandya Jagruti S. | Gujarat |
| 73 | Akhilānanda Kaviratna-Eka Samīkṣātma Adhyayana. | Surendra Kumar | Gurukul Kangri |
| 74 | Sanskṛta Nāṭya Sāhitya meṃ Vastu tattva kā Ālocanātmaka Adhyayana. | Kalpana Sharma | Indore |
| 75 | Sanskrita meṃ Pārśvanāth Caritoṃ kā Tulanātmaka Adhyayana. | Bankelal Varma | Jabalpur |
| 76 | Sanskrita ke Paurāṇika Mahākāvya (Ālocanātmaka Adhyayana). | Pushpa Gupta | Jaipur |
| 77 | Sanskrita Kāvya meṃ Prakṛti Citrāṅkaṇa Śilpa evaṃ Paramparā (Mahā-Kāvya ke Sandarbha meṃ). | Jyoti Bhatt | Jaipur |

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| 78 | A Critical Study of Sanskrit Kāvya of Duggar (1901-1970). | Pitamber Dass | Jammu |
| 79 | Life and works of Mankhaka. | Bachno Gupta | Jammu |
| 80 | Treatment of Heroine in Sanskrit Plays based on Rāmastory. | Sushma Prashant | Jammu |
| 81 | Pūrṇasarasvati as a poet and commentator. | N.V. Padmanabhan Unithiri | Kerala |
| 82 | Contribution of Ācārya Kṣemīśvara to Sanskrit Drama. | Rohtash Sharma | Kurukshetra |
| 83 | Critical Study of Kāvyaṇuśāsana. | Manju Bala | Kurukshetra |
| 84 | Ādhunika Nāṭya Kāla ke Pariprekṣya meṁ Bhās-ke Prayoga pakṣa aur Upalabhdhiyon kā Anuśīlana. | Rajnish Prasad Mishra | Magadh |
| 85 | Indian culture as depicted in the Kādambarī of Bāṇa. | Krishna Mohan Agrawal | Magadh |
| 86 | Kādambarī kā Kāvya Śāstrīya Adhyayana. | Gyan Shankar Sahay | Magadh |
| 87 | Kādambarī kī Upamāyeṁ Evaṁ uake Srota. | Sumitra Rani | Magadh |
| 88 | Mahākavi Bhās ke Nāṭakon kā Kāvyaśāstrīya Anuśīlana. | Uma Kant Mishra | Magadh |
| 89 | Pāli meṁ Vaṇśa Sāhitya. | Ishwar Chandra Kuswaha | Magadh |
| 90 | Sanskrita Gadya Kāvya kā Udbhava aur Vikāsa. | Rani Krishna Mishra | Magadh |
| 91 | Sanskrita Kāvya Śāstra meṁ Dhvani kā Svarūpa evaṁ Mahattva. | Radha Kanta Pathak | Magadh |
| 92 | Sanskrita Mahākaviyon kī Paramparā meṁ Asang kā sthāna Nirdhāraṇa aur Kritiyan kā Parīśīlana. | Madhav Ram Jain | Magadh |

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|-----|---|--|--------------|
| 93 | Śrīmadbhāgvata
Kāvya Śāstrīya Paryālo-
cana. | kā Bishwanath Mishra | Magadh |
| 94 | Aanargahcharitam
Kāvya kā Kāvyaātmaka
aur Sāmśkritika
Anuśīlana. | Kamal Kumari | Magadh |
| 95 | Critical and Compara-
tive Study of the Rāja-
taraṅgiṇi. | Jagadiswar Pandey | L.N. Mithila |
| 96 | Vakroktiṇīvitā,
A Study. | Mangala Pandurang
Joshi | Nagpur |
| 97 | Amaracandrakṛta
Kāvya kalpalatā kī
Ṭikāṅṇ kī Sāmpādana
evaṁ Adhyayana. | Kumari Nirmal
Anchalia | Udaipur |
| 98 | Sanskrita Sāhitya meṁ
Aśīlatā : Siddhānta
aur Prayoga. | Shyam Lal Sharma | Udaipur |
| 99 | Bhaīśmīpariṇaya
Campū pariśīlanam. | Ramrekha Singh | Varanasi |
| 100 | Jānakīharaṇa Kāvyaśya
Sāhityikamānuśīlanam. | Prema Sarina | Varanasi |
| 101 | Karuṇasya Sarvaraso
pādānatvam. | Vishnupad Panda | Varanasi |
| 102 | Kāvya prakāśasya Sāra-
bocinīṭikāyāḥ Sāmpā-
danapūrbakam Samīkṣā. | Devadutta Shukl | Varanasi |
| 103 | Naiśadhīya
Alaṁkāra
Vimarśaḥ. | Carite
tattva
Maya Sankar Shukla | Varanasi |
| 104 | Nilakanṭhavijayacam-
pūpariśīlanam. | Kelashpati Mishra | Varanasi |
| 105 | Paṇḍitarājajagannātha-
śya Stotrasāhityapariśī-
lanam. | Ram Sharan Mishra | Varanasi |
| 106 | Śatruśatyacaritamahā-
kāvyasya Sāmpādanam. | Munni Johsi | Varanasi |
| 107 | Āryāsaptasāti aur usa-
kā
Ālocanātmaka
Adhyayana. | Promila Gupta | Vikram |

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|-----|---|---------------------------|---------------|
| 108 | Aśvaghoṣa aur Kāli-
dāsa kī Racanāyoṇ
meṇ Prakṛti Citraṇa
kā Tulaṇātmaka Adh-
yayana. | Rashmi Kant Vyas | Vikram |
| 109 | Hastimalla ke Rūpakoṇ
kā Ālocanātmaka Adh-
yayan. | Pratibha Jain | Vikram |
| 110 | Jagaddhar Bhaṭṭa aur
Unakī Kṛtiyāṇ. | Upendra Shastri | Vikram |
| 111 | Kālidāsa-Samīkṣā evaṁ
Sarvekṣaṇa. | Shobha Pathak | Vikram |
| 112 | Nāṭyaśāstra kā Uttara-
varti Nāṭyaśāstriya
Granthoṇ se Tulaṇā-
tmaka Adhyayana. | Damyanti Adhikari | Vikram |
| 113 | Praṇāmi Saṁpradāya
aur Usakā Sanskrita
Sāhitya. | Moti Lal Tripathi | Vikram |
| 114 | Pramukha Rāmaparā-
yana Nāṭakoṇ ke San-
darbha meṇ Anargha-
rāghava meṇ Viśiṣṭha
Anuśīlana. | Vishnu Kumar
Sharma | Vikram |
| 115 | Rājataranṅiṇī kā Sāms-
kṛtika Adhyayana. | Meena Pathak | Vikram |
| 116 | Sanskrita Prayoga-Vij-
ñāna tathā Kālidāsiya
Rūpaka. | Purushotam Dadhich | Vikram |
| 117 | Sanskrita Sāhitya meṇ
Svapna tattva kā
Adhyayana. | V. Lalita | Vikram |
| 118 | Sanskrita tathā Jain
Sāhitya meṇ Mahāvīra
Kathā. | Soma Nath Pathak | Vikram |
| 119 | Śrī Śrīpāda Tasūrakar
kī Racanāyoṇ kā Samā-
locanātmaka Adhya-
yana. | Kedar Nath Joshi | Vikram |
| 120 | An analytical Study of
the Mṛchakaṭika. | Bhavatosh
Bhattacharya | Visva-Bharati |
| 121 | History of the Yamaka
in Sanskrit Poetics. | Alakananda Banerjee | Visva-Bharati |

XI—MISCELLANEOUS**Ph.D./D.Phil. (Degrees Awarded)**

- | | | | | |
|---|---|----------------------|-------------|------|
| 1 | A Study of Costumes, Cosmetics & ornaments of women as depicted in classical Sanskrit Poetics (2nd cent. A.D. to 8th Cent. A.D.). | Sumita Chaterjee | Agra | 1974 |
| 2 | The Economic History of Assam under the Ahoms. | Jogendra Nath Phukan | Gauhati | 1974 |
| 3 | A Critical Study of Sambhandha Samuddesa of Vākyapadīya. | Virendra | Kurukshetra | 1974 |
| 4 | Development of Sanskrit Education during the British Rule. | Narinder Kumar | Kurukshetra | 1974 |
| 5 | Kailāsa : A Cultural Study. | Bhanjibhai Patankar | Nagpur | 1974 |
| 6 | Bhaṭṭaraka Sakalakīrti: Eka Adhyayana. | B.L. Jain | Udaipur | 1974 |

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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|---|---|----------------|--------|
| 7 | Sanskrit Sāhitya meṁ Śāpa. | Chandra Prabha | Delhi |
| 8 | Vṛtta-Mīmāṃsā | Krishna Sharma | Jaipur |
| 9 | A Study of Ancient Indian Folk Culture. | Tapeswar Yadav | Magadh |

XII—A PHILOSOPHY AND RELIGION (BUDDHIST)**Ph.D./D.Phil. (Degrees Awarded)**

- | | | | | |
|---|--|----------------------|---------|------|
| 1 | A Critical Study of the Vimalakīrtinirdeśa-sūtra (A Mahāyāna Sūtra). | Rev. Eckhard Bangert | Punjabi | 1974 |
| 2 | Madhyapradeśa meṁ Bauddha Dharma Ke Vikāsa Kā Adhyayana. | Sudha Mitra | Saugar | 1974 |
| 3 | Buddhism in Mālva. | Sujan Chand | Vikram | 1974 |

**Subjects on which Research is being conducted
Ph.D/D. Phil.**

4	Bravajjātaka Kā Adhyayana.	Lokanand Sharma	Delhi
5	A Critical Study of Ethical Doctrines of Buddhists—as visualised in Khuddak Nikāya.	S.K. Tiwari	Jabalpur
6	Ācārya Dhammapala tathā Unakī Attha Kathāyeṇ.	Chandreshwar Sharma	Magadh
7	Ācārya Sāmant Bha-dra Vyaktittva aur Kritittva.	Nemichandra Jain	Magadh
8	Bauddha Darśana meṇ Rūpa.	Vijay Kumar Sharma	Magadh
9	A Comprehensive Study of Bodhi Pakkhiya Dhamma or Factors of Enlightenment.	U. Ratna Pala	Magadh
10	A Critical Study of the Bodhisattva concept in Buddhism.	Uma Sankar Vyas	Magadh
11	A Critical and Comparative Study of the Buddhistic Devotion.	Ram Prasad Singh	Magadh
12	A Study of the Influence of the Buddha and his Saṅgha on his Contemporary Society.	Parmeshwar Singh	Magadh
13	Jain aur Bauddha Darśana meṇ Nirvāṇa Dharma kā tulanātma-ka Adhyayana.	Dutt Singh	Magadh
14	Jātaka Kālīna Dharma evaṁ Darśana—Eka Ālocanātamaka Adhyayana.	Ghanshyam Agrawal	Magadh
15	Puggala Pañjati kā Vivecanātmaka Adhyayana.	Janardan Upadhyay	Magadh
16	The Buddhist Āśramas and Vihāras in Pāli Literature.	Chaturbhuj Narain	Magadh
17	Vibhaṅga kā Ālocanātmaka Adhyayana.	Brahmadeo Narayan Sharma	Magadh

1974

PHIL. REL. (NON-BUDDH.) 233

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|----|--|-------------------------------|----------|
| 18 | Baudhadarśana-dṛṣṭyā-
vaiśeṣikapadārthānām
tulanātmakam Samīk-
ṣaṇātmakam ca Parīkṣa-
ṇam. | S. Vigitayam | Varanasi |
| 19 | Bauddha - Sanskrita
Kāvyēṣu Pāli Tripiṭaka-
prabhāvaḥ. | Khushal Prasad | Varanasi |
| 20 | Pelāda Mahāyāna-nikā-
yeṣu Mancha kathā-
vanirūpaṇam. | Phamaha Surachit
Sog Sakul | Varanasi |
| 21 | Vāhyārthaviśaye Baud-
dhamīmāṃsakamatay-
ortulanātmakamanuśī-
lanam. | Nand Kishore
Sharma | Varanasi |

XII-B PHILOSOPHY AND RELIGION (NON-BUDDHIST)

Ph.D./D.Phil. (Degrees Awarded)

- | | | | | |
|---|--|-----------------------|-----------|------|
| 1 | Ācāra Darśana kā
aka Adhya- | Ram Kishore
Sharma | Agra | 1974 |
| 2 | Bhagavadgītā
Adhyayana. | Jawahar Lal Sharma | Agra | 1974 |
| 3 | The Philosophical
Background of Shri
Ramkrishna's Teach-
ings. | Jagdish Ram Yadav | Agra | 1974 |
| 4 | A Critical Study of
Sanskrit Commentari-
es on Pātañjala
Yogasūtra. | Neelam Srivastava | Allahabad | 1974 |
| 5 | A Critical Study of the
Viśuddha Dvaita Phi-
losophy of Ācārya
Vallabha. | Lakshmi Varma | Allahabad | 1974 |
| 6 | Comparative study of
the Metaphysical doc-
trines of Mantrayoga,
Haṭhayoga, Layayoga
and Rājayoga. | Savita Bhargava | Allahabad | 1974 |
| 7 | Theory of Creation in
main Orthodox
Schools of Indian
Philosophy. | Rudra Kant Mishra | Allahabad | 1974 |

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|----|--|--|------------|------|
| 8 | Ānandalaharī and its Commentaries. | Neelam Grover | Delhi | 1974 |
| 9 | A Comparative study in Ekaśaraṇīya Vaiṣṇavism and the Gauḍīya Vaiṣṇavism of Bengal. | Ananda Mohan Mukhopadhyaya | Gauhati | 1974 |
| 10 | Śaiva Cult and Śaiva Literature of Assam. | Narendra Nath Kalita | Gauhati | 1974 |
| 11 | Rāmācaritamānasa meṇ Advaita Darśana ke tattva. | Luxmi Handia | Indore | 1974 |
| 12 | Śrīmad Bhāgavad Gītā kī Samakālīna Vyākhyā, Tilaka, Gandhi, evaṁ Aurobindo ke Viśeṣa Sandarbha meṇ. | Manjula Kochar | Indore | 1974 |
| 13 | The Śaiva and Veeraśaiva Maṭhas in Karnatak. | Shah Brahm Pattadyaksha Sadyojatha Shivacharya Mahaswaminaha | Karnatak | 1974 |
| 14 | Ethics of Advaita. | Fr. Jacob Kattakkal | Kerala | 1974 |
| 15 | A Comparative study of the Philosophic-ethical Doctrines of Communism and Anāśakti Yoga. | Himmat Singh Sinha | Meerut | 1974 |
| 16 | The Social Philosophy of Sri Aurobindo. | Ram Nath Sharma | Meerut | 1974 |
| 17 | Critical Examination of the Philosophy of Śaṅkara, with special reference to Brahma-sūtra Bhāṣya. | M.P. Maratha | Poona | 1974 |
| 18 | Śrīmad Bhāgavadgītā : A Critical Study with special reference to Śaṅkara's Interpretation of the same. | J.K. Bhatt | Saurashtra | 1974 |
| 19 | A Comparative Study of Ethical Teachings of the Bhagvat-Gītā and the Bible. | Girija Vyas | Udaipur | 1974 |
| 20 | Jaina Mysticism. | Shanti Jain | Udaipur | 1974 |
| 21 | Mahābhārata Sāṁkhyatattva-Vimarsaṇ. | Shivasharan Singh Chaturvedi | Varanasi | 1974 |

PHIL. REL. (NON-BUDDH.) 235

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|----|---|-------------------------|----------|------|
| 22 | Vyākaraṇa Darśane
Māyā Svarūpavimar-
śaḥ. | Vishnu Dutt Sharma | Varanasi | 1974 |
| 23 | Samakālīna Bhāratīya
Darśana meṁ Vedānta
kā Nava Nirmāṇa. | Uma Rani Mishra | Vikram | 1974 |
| 24 | Tattvārtha Sūtra kā
Ālocanātmaka
Adhyayana. | Vidya Bhushan
Sharma | Vikram | 1974 |

**Subject on which Research is being conducted
D.Litt.**

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|----|---|----------|--------|
| 25 | Kṛṣṇa Cult-A Phi-
losophical Analysis. | Nagendra | Meerut |
|----|---|----------|--------|

**Subjects on which Research is being conducted
Ph.D./D.Phil.**

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|----|--|----------------------|---------|
| 26 | A Comparative study
of four main Yogas-
Jñānayoga, Bhakti
Yoga, Karma Yoga &
Rājayoga. | Sushma Saxena | Agra |
| 27 | Brahmasūtra "Bhāskara
Bhāṣya" kā Ālocanā-
tmaka Adhyayana. | Kumari Suman | Agra |
| 28 | Prabodhānand Saras-
vatī-Eka Adhyayana. | Shakuntla Agrawal | Agra |
| 29 | Reason and Mysticism
in Śrī Ramakrishna. | Aditya Narain Pandey | Agra |
| 30 | Upaniṣadoḥ ke
Ādhāra para Brahma
kā Svarūpa. | Rita Mehara | Agra |
| 31 | Śrī Aurobinda Darśana
kā unake Gītā
Bhāṣya para Prabhāva. | Mithlesh Agrawal | Agra |
| 32 | Śrī Raṅgadeśika
Swāmī Jīvana tathā
Kṛti. | Shail Bansal | Agra |
| 33 | A Critical Study of
Bhāvanāviveka of
Maṇḍana Miśra. | Malti Sharma | Aligarh |
| 34 | Ballabh aur Goswāmī
Hitaharavaṇśa kā
Tulanātmaka Adhyay-
ana-Bhakti ke Prasaṅga
meṁ. | H.L. Pachauria | Aligarh |

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|----|---|------------------------------|------------------------|
| 35 | Comparative Study of Aśvaghoṣa and Kālidāsa with special reference to the Philosophy of Life. | Veena Agarwal | Aligarh |
| 36 | A Critical Study of Śrīkaṇṭhabhāṣya of the Vedānta Sūtras. | Sumita Mukerji | Allahabad |
| 37 | Philosophical background of Suśruta Saṁhitā. | Lalachandra Mishra | Allahabad |
| 38 | Vedic aur Paurāṇika Sāhitya meṁ Sūryopāsanā-Eka Adhyayana. | Shushila Tiwari | Allahabad |
| 39 | Contribution of Dharmaśāstradhvarin to Advaita Vedānta. | G. Akkubhotlu Sarma | Andhra |
| 40 | Contribution of Sri Raṅga Avadhūta to Indian Culture. | Hariprasad Mulshankar Shukla | Baroda |
| 41 | Dvaita and Advaita Relation in Vedānta Philosophy. | Shyam Goswamy | Bharatiya Vidya Bhavan |
| 42 | Śivabharatam—A Study. | Satyavathi, S.K. | Bharatiya Vidya Bhavan |
| 43 | Critical Study of the Nyāyabhāṣya. | Bhagiratha Misra | Darbhanga |
| 44 | Critical Study of the Padārthadharma Saṁgraha. | Ratna Chatterji | Darbhanga |
| 45 | A Study of Siddhānta Bindu. | Jaya Ojha | Delhi |
| 46 | Devibhāgavat meṁ Darśana. | Savita Malhotra | Delhi |
| 47 | Jñānaghanapāda kī Tattvaśuddhi kā Adhyayana. | Satish Kumari | Delhi |
| 48 | Khyātivāda in Orthodox System of Indian Philosophy. | Bhagavati Prasad Deemary | Delhi |
| 49 | Yogasūtra kī Vṛttiyon kā Tulanātmaka Adhyayana. | Krishna Arya | Delhi |
| 50 | A Critical Study of Metaphysical aspects of the Philosophy of Nimbārka. | Kamal Rani Bhattacharya | Gauhati |

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|----|--|-----------------------|-------------|
| 51 | The Syncretization of old Manipuri faith and culture with Hinduism. | N. Mangi Devi | Gauhati |
| 52 | Brahma-Sūtra-Bhāṣya of Vijñāna Bhikṣu : A Critical and Comparative Study. | Kokila Harilal Shah | Gujarat |
| 53 | Tīrthaṅkara Ādinātha aur Mānavīya Saṁskṛti ke Unnayana meṁ yoga. | Kokila Jain | Jaipur |
| 54 | Bhāsarvajña's Nyāya-sāra-A Critical Study. | T.K. Narayanana | Kerala |
| 55 | Bhāskararāya's Contribution to Tantrasāstra. | K. Vamanan | Kerala |
| 56 | Cidānanda's Nītitattvāvirbhāva-A Study. | K. Aravindakshan Nair | Kerala |
| 57 | The rules of Verbal Cognition with Special reference to the Vyutpattivāda of Gadādhara. | N. Sundaram | Kerala |
| 58 | The Concept of Mokṣa in Nyāya Philosophy with special reference to Gadādhara's Mukti-vāda. | Indira Batra | Kurukshetra |
| 59 | Argument for and against the existence of God in orthodox and unorthodox system of Indian thought. | Padmakar Singh | Magadh |
| 60 | Bhāratīya Dharmeti-hāsa meṁ Yoga Siddhānta. | Shashi Awasthi | Magadh |
| 61 | Jain Darśana ke Sandarbha meṁ Āchārya Samant Bhadra ke Ācāra Siddhānta kā Samikṣātmaka Adhyayana. | Brij Kishore Pandey | Magadh |
| 62 | Śrīmadbhāgavata kā Mādhava Dṛṣṭikon se Parīśilana. | Sada Nand Gurda | Magadh |

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|----|---|-------------------------|---------|
| 63 | The Integral Philosophy of Aurobindo and Vedānta. | Sheojee Pandey | Magadh |
| 64 | Advaita tathā Dvaitadvait Darśana meṁ Brahama evaṁ Jeeva. | Swades Bhardwaj | Meerut |
| 65 | Bhāratīya Darśana meṁ Īśvara kī Samasyā. | Veena Goel | Meerut |
| 66 | Humanism in Contemporary Indian Philosophy of Education. (With Special reference to Sri Aurobindo, Vivekanand, Rabindranath, Gandhi and Dayananda). | Ram Kishan Jeeta | Meerut |
| 67 | Integral Approach in Contemporary Indian Philosophy with special reference to Vivekananda, Tagore, Aurobindo, Gandhi & Radhakrishnan. | Chandra Kant Sharma | Meerut |
| 68 | Samakālīna Bhāratīya Navavedānta Darśana meṁ Mānavatāvāda. | Rajendra Kumar Tyagi | Meerut |
| 69 | Samakālīna Bhāratīya Nīti Siddhāntoṁ ke Viśeṣa sandarbha meṁ Sri Aurobindo kā Nīti Darśana. | Jitendra Singh Vinayak | Meerut |
| 70 | A Study into the Nature and Function of Śraddhā. | Darshan Singh Chahil | Punjabi |
| 71 | The Indian Doctrine of Liberation with special reference to Jainism. | Jain Muni Shiv Kumar | Punjabi |
| 72 | The Concept of Consciousness in Philosophy of Upaniṣads and Sartre. | Amba Lal Damani | Udaipur |
| 73 | The Concept of matter. (A Comparative study of Indian and Western Philosophy & Sc.). | Subhash Chandra Agrawal | Udaipur |

POSITIVE SCIENCE

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74	Advaitasiddhante Karmamīmāṃsā.	Brahmchari Shri- ganesh Chaitanya	Varanasi
75	Āstikadarśanānām Vedamūlakatattva- vicārāḥ.	Vishnu Sharma Trivedi	Varanasi
76	Bhaktisāhitye Śriramā- nandamate Bhaktisva- rūpam.	Harivansh Pandey	Varanasi
77	Bhāratīyadarśaneṣu Karamarahasyam.	Sadhu Ramsukh Dass	Varanasi
78	Daharādividyā- mīmāṃsā.	Shukdev Dass Shastri	Varanasi
79	Darśaneṣu Īśvaraviṣa- yakavicārāṇām Paryā- locanam.	Mohan Dass Virakta	Varanasi
80	Nyāyaśāstre Guṇānām Tulanātmakamadhyaya- nam.	Chandra Vala Verma	Varanasi
81	Rāmānujarāmānanda- matabhedasamīkṣā.	Ram Milan Dass	Varanasi
82	Śāṅkaranimbārkayor- tulanātmakamadhyaya- nam.	Om Prakash Sharma	Varanasi
83	Yaugika—Tāntrikavi- bhūtitattva Vimarśaḥ.	Sheela Verma	Varanasi
84	Kundakunda evaṁ Śāṅkara ke Dārśanika Pakṣon kā Tulanāt- maka Adhyayana.	S.N. Jha	Vikram

XIII. POSITIVE SCIENCE

Subjects on which Research is being conducted
Ph.D./D.Phil.

1	A Study of the Kāma- sūtra with special reference to its Commentators.	Rajkumari Sharma	Delhi
2	Jyotiṣa Śāstra meṁ Roga-vicāra.	Sukh Dev Prasad	Delhi
3	Cakrapāṇi's Āyurveda- Dīpikā on the Caraka- saṁhitā : A Critical Study. (in Hindi)	Haridas S. Kasture	Gujarat

- | | | | |
|---|--|--|-----------------|
| 4 | Vedāṅga
samīkṣitavṛttiḥ Viveca-
nātmakam Adhyaya-
namca. | Jyotiṣya
Yajnika (Jani)
Himmatram
Mahashankar | M.S. University |
| 5 | Ārdravarṣā Vāyuvijñāna. | Gendan Lal Shastri | Varanasi |
| 6 | Jyotiṣaśāstre Vijñānam. | Ārogya
Ram Krishana Tiwari | Varanasi |
| 7 | Tājaka (Tājika) Śāstra
Samīkṣā. | Devakinandan
Sharma | Varanasi |
| 8 | Vāstusaukhyama iti Gran-
thasya Samālocanātma-
kam Sampādanam. | Gaya Prasad Mishra | Varanasi |

XIV. SOCIAL AND ECONOMIC INSTITUTIONS

Ph.D./D.Phil. (Degrees Awarded)

- | | | | | |
|---|---|----------------------------|----------|------|
| 1 | Fasts and Festivals in
the district of Kamrup. | H.K. Sarma | Gauhati | 1974 |
| 2 | Hindu Vivāha kī
Utpatti. | M.R. Sharma | Jabalpur | 1974 |
| 3 | Prācīna Bhārata Meṇ
Varṇa Vyavasthā : eka
Samālocanātmaka
Adhyayana. | Gajendra Kumar
Chandrol | Jabalpur | 1974 |
| 4 | Social Life During
Buddha's Times as
depicted in the Sutta
Piṭaka | P.T. Ganvir | Nagpur | 1974 |

Subjects on which Research is being conducted Ph D./D.Phil.

- | | | | |
|---|---|------------------|---------|
| 5 | Hemachandra kī Kṛti-
yoṇ meṇ Samāja-
Citraṇa. | Neeta Jain | Delhi |
| 6 | Comparative study of
the Rājadharmā section
of the <i>Mahābhārata</i>
and the <i>Arthaśāstra</i> of
Kauṭilya. | Rekha Devi | Gauhati |
| 7 | Evolution of Dāna
(gift) in the literature
and epigraphs of north
India from 7th to 12th
century A.D. | Chitra Chaudhuri | Gauhati |

VEDIC STUDIES

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|----|--|----------------------|----------|
| 8 | Evolution of the institution of marriage in ancient India upto 300 A.D. | Rajani Kanta Sarma | Gauhati |
| 9 | Socio-Cultural studies as gleaned from the earliest translations of Vālmiki <i>Rāmāyaṇa</i> in Eastern Indian Languages. | Moloy Kumar Roy | Gauhati |
| 10 | <i>Mahābhārata</i> Meñ Varṇita Varṇāśrama Vyavasthā. | G.L. Prabhakar | Jabalpur |
| 11 | Smṛtīyon meñ Varṇita Śikṣā Vyavasthā. | Gaurishankar Nema | Jabalpur |
| 12 | A Study of some aspects of life as reflected in Pāli Sutta Piṭaka. | Awadhesh Kumar Sinha | Magadh |
| 13 | Bauddha Sanghīya Jīvana kā Ārthika Viśeṣaṇa. | Hari Shankar Shukla | Magadh |
| 14 | Economic History of Ancient India. | Md. Aquique | Magadh |
| 15 | Pāli Tripiṭaka meñ Bhāratīya Samāja. | Rameshwar Mehta | Magadh |
| 16 | Social Life in Ancient Bihar. | Arati Shrivastava | Magadh |
| 17 | Women in Smṛti Literature. | Rohini P. Behere | Nagpur |
| 18 | Śrāddhya Vimarśaḥ. | Umar Tripathi | Varanasi |

XV VEDIC STUDIES

Ph.D./D.Phil. (Degrees Awarded)

- | | | | | |
|---|---|---------------------------|-------------------------|------|
| 1 | Taittirīya Saṁhitā kā Eka Adhyāyana. | Narayan Lal Sharma Kankar | Jaipur | 1974 |
| 2 | A Study of the Aitreya-Brāhmaṇa, with special reference to a critical edition of the commentaries of Govindasvamin and Bhaṭṭa-Bhāskara. | Shri Ram Sharma | Punjab | 1974 |
| 3 | Upaniṣadoñ meñ Upamā. | Kanti Lal Ramshanker Dave | Sardar Patel University | 1974 |

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|---|--|------------|------------|------|
| 4 | A Study of RV. Maṇḍala VII with particular reference to Vasiṣṭhas. | J.A. Bhatt | Saurashtra | 1974 |
| 5 | A Study of RV. Maṇḍala III with particular reference to Viśvāmitras. | A.J. Bhatt | Saurashtra | 1974 |

**Subjects on which Research is being conducted
Ph.D./D.Phil.**

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|----|--|----------------------|-----------|
| 6 | Bhāradvāj Stotra Sūtra kā Ālocanātmaka Adhyayana. | Rajani Gupta | Agra |
| 7 | Sāmaveda kī Kothumī Śākhā : Eka Adhyayana. | Usha Devi Saxena | Agra |
| 8 | Ṛgveda meṅ Alaṅkāra Yojanā-Eka Adhyayana. | Lalita Shukla | Allahabad |
| 9 | Upalabdha Prātisākhyaṅ ke Ādhāra para Vedic Sandhiyaṅ kā Tulanātmaka Adhyayana. | Vijai Shanker Pandey | Allahabad |
| 10 | Vedic aur Paurāṇika Sāhitya meṅ Pitṛpūjā. | Daya Shanker Mishra | Allahabad |
| 11 | Concept of Evil Spirits in the Vedas. | Shubh Lakshmi | Delhi |
| 12 | Life of Women as Reflected in the Vedic Saṁhitās (in Gujarati). | Sucheta M. Pandeya | Gujarat |
| 13 | Ṛgveda kī Devatta-Kathā kā Udgama tathā Vikāsa (Purūravā-Urvaśī Saṁvāda-Viśvāmitra-Nadi Saṁvāda tathā Dīrghattamā kī Āvāyaṅ Ke Viśeṣa Saṁdharbha meṅ). | Lalita Lahauti | Indore |
| 14 | Atharva-Veda kī Padārtha Yojanā. | Rati Saxena | Jaipur |
| 15 | Ṛgveda kā Kāvya-Śāstriya Adhyayana. | Chhoti Lal Meena | Jaipur |

VEDIC STUDIES

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|----|--|-----------------------|-------------|
| 16 | Upaniṣads and Tagore. | Aruna Ray | Kurukshetra |
| 17 | A Critical and Comparative Study of Mahidhara's Commentary on the Śukla Yajurveda. | Jyoti W. Dehadrai | Nagpur |
| 18 | Svarvaidikaprakaraṇa-yoḥ Prayuktāṣṭā-dhyāyī Sūtrāṇām Viśiṣṭamadhyayanam, | Amreshvallabh Pandey | Varanasi |
| 19 | Ṛgvedīyapadapāṭhasya Vedāntarapadapāṭhe-bhyastulanā Taddhetuvicāraśca Vaidikaṁ Padavijñānam. | Vishwanath Vamandev | Varanasi |
| 20 | Ṛgvede dvaitasiddhāntānām Samīkṣaṇam. | P. Sitaram Hebbar | Varanasi |
| 21 | Ṛgveda kā Upadeśa Paraka Svarūpa : Eka Adhyayana. | Murlidhar Chandnivala | Vikram |

RESEARCH INSTITUTIONS IN INDIA

AHMEDABAD

Gujarat College.

(i) The Critical Edition of Dhanapāla's *Tilakamañjarī* prepared by Dr. N. M. Kansara, Professor and Head of the Department of Sanskrit, Prakrit and Marathi is now being published by the L. D. Institute of Indology.

(ii) The "SĀMSKRITA KĀVYA PRATIBHĀ"—An Anthology of Sanskrit poems has been edited by Dr. N. M. Kansara, and

(iii) Dr. Kansara contributed an Introduction (pp. 1—7) and Appendices to the Critical Edition of *Madanarekhā Ākhyāyikā* edited by Pandit Bachan Das and published by L. D. Institute of Indology, Ahmedabad.

(iv) Dr. Kansara is at present working on the U. G. C. research Project on the Principles of Vedic Interpretations.

(v) Dr. Neelanjana Shah, Senior Lecturer in Sanskrit is at present working on the Critical Edition of Kavi Lakṣmaṇa's 'SŪKTI RATNA-KOŚA', An Anthology of Sanskrit Subhāṣitas.

BARODA

M. S. University.

Name of the Project :—Purāṇas and Archaeology Project. *Prabhāsakhaṇḍa—A Study*. This project is being financed by the U.G.C. and is being conducted by Prof. Dr. R. N. Mehta, Head of the Dept. of Archaeology and Dr. S. G. Kantawala, Reader in Sanskrit, Faculty of Arts, Baroda.

The Critical anylysis of the Prabhāsakhaṇḍa and the Dvārakāma-hātmya is completed. As a part of this project the paper entitled : Two legends from the Skandapurāṇa—A Study was published in the Purāṇa Bulletin (Vol. XV. No. 1).

BOMBAY

Bharatiya Vidya Bhavan,

Munglal Goenka Institute of Post-Graduate Studies and Research.
Publications

BHĀRATĪYA VIDYĀ : Since 1943, this Indological Research Quarterly is being published. The quarterly has attained a prestigious

status in the world of Indological studies. Bhāratīya Vidyā Vol. XXXI Nos. 1-4 was published this year.

Research Publication

Brahmasūtras and their Principal Commentaries—(A critical Exposition Vol. II by Dr. B.N.K. Sharma). This gives a Critical Exposition of the three principal traditions of interpretation by placing them in their own distinctive milieu and bringing them into close thematic relation to one another, allowing full scope to each to speak in its authentic voice.

DARBHANGA

Kameswar Singh Sanskrit University.

The University is a teaching one with Post-graduate classes in all the important branches of Sanskrit Learning. It is expected that the research department of the University will soon be reconstituted under the guidance of a qualified Director of Researches and Publications. The University authorities propose to publish the classical works written in Bihar and available in different manuscript libraries in India and abroad. The University has inherited the rich MSS collection of the Darbhanga Raj which has produced eminent philosophers and scholars.

JABALPUR

Jabalpur University.

A rich library is available in the University of Jabalpur, Jabalpur, M.P. for the use of research scholars. In the Library Books pertaining to Sanskrit Alāṅkāra Śāstra, Indian Philosophy, specially philosophical Sanskrit texts and books of Indic Studies are collected. Special guidance is provided for Pali-Prakrit, Indian Philosophy, Sanskrit Poetics, Linguistics, Ancient Indian History and Culture, Regional Literature in Sanskrit etc.

KURUKSHETRA

Department of Linguistics & Folklore, Kurukshetra University Kurukshetra.

Dr. D.S. Divedi worked on Korku as Senior Fellow of the Central Institute of Indian Languages.

PATIALA**Department of Sanskrit, Punjabi University, Patiala**

The following Research work has been completed by the Staff Members :

(i) Dr. L.M. Joshi, Reader in Buddhist Studies, Department of Religious Studies, completed his research project, 'God's Alternative : A study of Swami Vivekananda's Attitude to Buddhism'.

(ii) Miss Ravinder Kaur of the Department of Sanskrit completed her research work on Philosophical Terms in Guru Nanak's Hymns.

(iii) Dr. Manjula Sahdev has completed her research project : "The Sage Valmiki : A Critical Study", under the auspices of the Department of Religious Studies.

PATNA**K.P. Jayaswal Research Institute, Patna**

The following projects have been completed.

A. Institutional Research Project—

1. Comprehensive History of Bihar Vol. I, Parts I & II
2. The Raghuvamśam of Kālidāsa with Darpaṇa by Hemaśrī

B. Individual Research Projects—

- 1 Rāgamālā of Yaśodānanda Śukla edited by Jagadiswar Pandeya

SAGAR**Department of Ancient Indian History, Culture & Archaeology, University of Sagar**

Prof. K.D. Bajpai, assisted by Dr. S.K. Pandey and Sri V.D. Jha, Assistant Professors conducted excavation work at Malhar in the Bilaspur district of Madhya Pradesh.

The previous survey of the area has brought to light sufficient material in the form of stone inscriptions, copper plates, coins, stone sculptures and architectural pieces. They indicate that the old habitation extended for quite a long time ranging between C. 200 B.C. and 1300 A.D. This has been confirmed by the recent explorations conducted by the Sagar University. The Mauryan bricks, pottery, terracotta figurines and early punch-marked coins obtained from the Fort area and other mounds prove an earlier habitation here during the Maurya

period. That the Sātavāhanas ruled over this part of Kosala for some time in the 1st-2nd centuries A.D. is proved by the discovery of a few Sātavāhana coins and a clay sealing bearing the name of Pulumavi. Recently a stone inscription of the 2nd cent. A.D. mentioning the donation made by an *amātya* (minister) has been discovered at Malhar. The tradition of the Yaksha images, carved in wood, was popular here. A colossal Yaksha statue, assignable to about 100 A.D., has been found at Malhar. The unique image of Vishnu (correctly of Harihara) discovered here bears a Mauryan Brahmi inscription. This is the earliest inscribed cult image so far discovered in India.

SHANTINIKETAN

Dept. of Sanskrit, Pali and Prakrit, Visva Bharati University. (W.B.)

(a) Dr. Shivanarayan Ghosal is working on *Picu-Matam* and *Pingala-Matam* (MSS) portions of the *Brahmayāmala*.

(b) Professor Biswanath Banerjee is working on the *Vimalaprabhā* (MS) the commentary on the *Kālacakra Tantra*.

(c) Pandit Sukhamay Saptatirtha is working on the 'Philosophy of the Pratyabhijña'.

UDAIPUR

Udaipur University

U.G.C. has accepted to sponsor a symposium on "Relevance of Mahāvīra's thought in contemporary Age". A book on "Contribution of Jainism to Indian culture" edited by Dr. R.C. Dwivedi has been released. "Sanskrit Nāṭakoṇ meṇ Atiprākṛta Tattva" by Dr. M.C. Pathak and Kuvalayamālā Kahā kā Sānskṛtika Adhyayana" and "Mahāvīra and his relevance in contemporary Age" by Dr. P.C. Jain are in press.

VARANASI

Sampurnananda Sanskrit University, Varanasi

Sampurnananda Sanskrit University, Varanasi has started a project on "Subject Index of Purāṇa since 1971". Till today four Purāṇas have been covered and the two others have been taken up. It will be published in the Sarasvati Shushama the research Journal of the University. Another project on "The Pada Index of the Verses quoted in the Nibvandhas of the Dharmaśāstra" has been taken up.

REVIEWS

ABHISAMĀCĀRIKĀ (Bhikṣuprakīrṇaka) by Dr. B. Jinananda M.A. Ph.D., Pub. K.P. Jayaswal Research Institute, Patna, 1969, pp. XXXIV+229, Price Rs. 20/-.

The text 'Sibhukaur' of the Department of Sanskrit completed The MS. was discovered in Buddhist Hybrid Sanskrit. The Terms in Guru N. Institute has rendered great service by the K.P. Jayaswal Research Institute has rendered great service by the K.P. Jayaswal Research Institute has rendered great service by the K.P. Jayaswal Research Institute to lost important text of Buddhist Vinaya in the K.P. Jayaswal Research Institute deserves congratulations for presenting a critical edition of the text, inspite of limited resources. No parallel passage in Pali, Sanskrit, Chinese or Tibetan could be traced elsewhere. Hence the editor had to take sufficient pains in filling up the missing words or lines. For this he has utilised parallel words or lines in the text of MS. itself.

In the Introduction the learned editor has discussed the importance of the text and the method of editing. A chapterwise R  sume of the contents of the text has greatly enhanced the value of the edition.

G. Bhattacharya

  RĀVAKABH  MI OF   CĀRYA ASA  GA, by Dr. Karunesh Shukla M.A., Ph.D., Pub. K.P. Jayaswal Research Institute, Patna, 1973, pp. CV+511 Price Rs. 45/-.

Students of Buddhist Philosophy and Religion owe much to the efforts of Mah  pa       R  hula Sa  kṛtyayana, who brought photostat copies of a number of important hitherto lost MSS. from the monasteries in Tibet, now preserved in the K.P. Jayaswal Research Institute, Patna. These MSS. are being published by the Institute in the Tibetan Sanskrit Works Series under the General Editorships of Prof. A.L. Thakur, Director of the Institute.

The *Yog  c  rabh  mi* of Asa  ga of which the *  r  vakabh  mi* forms the XIIIth section discusses the seventeen steps in the career of a Bodhisattva from the Yog  c  ra point of view. The first five sections were published by Pt. V. Bhattacharya (Calcutta University, 1957). The *Bodhisattvabh  mi* has been published by Dr. N. Dutta in the present series (Vol. VII, 1966). The *  r  vakabh  mi* is the work under review and it is understood that the rest of the *bh  mis* are being edited by the eminent scholar Prof. A.L. Thakur. Thus we hope that the entire *Yog  c  rabh  mi    tra* will be available to the scholars shortly.

Dr. Shukla has based his edition on a single available MS. The MS. is highly corrupt and at many places damaged. The editor has ably presented a readable edition of the text. The *ŚB* was translated into Tibetan, Chinese and Japanese. Utilisation of these versions would have greatly enhanced the authenticity of the edition. Nevertheless the editor has fully utilised internal source material as well as such important study as A. Wayman's "An Analysis of *Śrāvakabhūmi* MS." (California University 1961) in deciphering the text. In the introduction the editor has presented a scholarly exposition of the earliest inscribed cult image so far discovered in India; sources; note on the image; works and date; *Śrāvakabhūmi*; *Abhidharma*, *Mādhyaṃika* and *Āyurveda*. In the second volume the editor has added the lost portion of the text reconstructed from the Tibetan version of *ŚB* included in the Tibetan Tripiṭaka Vol. 110 (1957) in the form of an appendix along with the remaining portion of the introduction. While congratulating the learned editor for this scholarly edition of the text we shall look with eagerness for the next volume.

G. Bhattacharya

OFFENBARUNG, GEISTIGE REALITÄT DES MENSCHEN (Arbeitsdokumentation eines Symposium zum Offenbarungsbegriff in Indien), ed. Gerhard Oberhammer, Indologisches Institut der Universität Wien, Austria, 1974, pages 237. Price Austrian Shilling 280.

The volume comprises the following papers read in a symposium on "Offenbarung geistige Realität des Menschen—der Beitrag Indiens" in three sections :—

(A) *Indological Papers* :—Das Selbstverständnis des Hinduismus Als Religion, (G. Oberhammer); Die Autorität des Veda., (J.C. Heesterman); Die Überlieferungsautorität im Hinduismus., (G. Oberhammer); Offenbarung ohne einen Gott; Kumārila's Theorie der Worterkennung. (Francis X.D. 'Sa); Die Worterkennung bei Bhāsarvja. (G. Oberhammer). Die Funktion von Zentralsätzen der Vedischen Offenbarung im System Sarvajñātman. (T. Vetter).

(B) *Theological Papers* :—Zur Aussage des Alten Testaments Über 'Offenbarung'. (N. Lohfink); Das Verhältnis des Neuen Testaments zum Alten als Historisches Paradigma für das Verhältnis der Christlichen Botschaft zu anderen Religionen und Weltanschauungen. (P. Knauer); Versuch einer Christlich-Theologischen Sicht des Hinduismus. (P. Schoonenberg); Christus in den Nicht-Christlichen Religionen. (K. Rahner); Die Relevanz des Historischen Jesus für die Begegnung

des Christentums mit dem Hinduismus. (N. Kehl); Some Indian Theologians on Revelation in Hinduism. (A. Camps).

(C) *Appendix* :—Verantwortung Des Herausgebers; In Den Indologischen Beiträgen Verwendete Ausgaben und Abkürzungen.

It is a commendable collection on comparative religion with special reference to Hinduism. In some papers such cardinal doctrines of Hinduism, viz., authority of the Veda, *Śabdapramāṇa*, place of tradition in Hinduism and the Vedic revelation, special features of the conception of revelation in Kumārila's system which does away with God etc., have been studied with scholarly precision. All serious students of comparative religion will find this collection highly useful.

G. Bhattacharya.

SOCIETY AND CULTURE IN THE TIME OF DAṆḌIN by D.K. Gupta. Published by M./S. Meharchand Lachhmandas, Daryaganj, Delhi-6, 1972, pp. xvi+458, Price Rs. 44/..

The present study in which all the material available in the works of Daṇḍin, bearing on the various aspects of Indian life which could conventionally and conveniently be brought under the broad head of Society and Culture, has been utilized ably and judiciously, throws a fresh flood of light on a period of Indian History, which once upon a time was called, due to paucity of reliable source material, its dark period.

The study is completed in seven chapters, the first two being introductory and synoptic, as the date and the works of Daṇḍin have already been discussed in detail by the author in a previous study entitled *A Critical Study of Daṇḍin and his Works* (Delhi, 1970). It is thus the last five chapters which constitute the main part of the study. The chapter III deals with the geographical—physical as well as political—conception of India or the Bhāratavarṣa, and details its various regions, *janapadas*, mountains, rivers, cities and places of pilgrimage found mentioned in the works of Daṇḍin. The chapter IV deals with the political theory and state administration—origin of state, elements of state, administration of justice, foreign relations, warfare and military organisation, and weapons and armoury. The chapter V discloses the social and economic life of the people—social organisation, institution of four castes, constitution of family and position of women, socio-cultural festivals, agriculture and cattle-rearing, and trade and industries etc. The chapter VI devotes itself to the study of religious sects and cults and discusses the subject-matter under the heads—the Brāhmaṇical renaissance and its impact,

Brāhmaṇical order, its theology, the Vaiṣṇavism and Śaivism, the other sects and cuts, the Brāhmaṇical asceticism, the popular beliefs and superstitions, omens and portents and the heterodox sects : Buddhism, Jainism and the Ājīvaka order. The chapter VII deals with education, literature and art under the heads—aim and importance of education, system of education, centres of learning, subject of study, language and literature, the sixty-four arts, the fine arts, wooden and matalline arts, science of architecture, other arts, town-planning and building architecture, and general plan of the royal palace.

The author has collected and marshalled all the relevant material available in Daṇḍin's works in an exhaustive manner, and has supported his findings with other literary and historical sources. In this process, he has widely drawn upon the Smṛtis, the Purāṇas, the inscriptions and the works of modern scholars. His findings and conclusions are logical and precise.

The author deserves congratulation for the pains he has taken to throw fresh light on the period of Indian history which was, not far ago, an obscure one.

Shiv Raj Shastri

A HISTORY OF THE KERALA SCHOOL OF HINDU ASTRONOMY
by K.V. Sarma, V.V.R.I. Hoshiarpur, 1972, p. 205. price Rs. 20/-

COMPUTATION OF TRUE MOON BY MĀDHAVA OF SANGA-MAGRĀMA, ed. by K.V. Sarma, V.V.R.I., Hoshiarpur, 1973, pp. 66, price not mentioned.

The Kerala School of Hindu Astronomy has a prominent place in the field of astronomy in the sense that it held aloft the banner of Hindu mathematics during the medieval times. Sh. K.V. Sarma deserves credit for critically editing some of the MSS. of this school as well as for making a serious survey of it in his work, *History of the Kerala School of Hindu Astronomy*. This work does not pose to be a descriptive or comparative history of this subject. It mainly presents a detailed documented account of the source material extant on the subject. The sections on the Bibliography of Kerala Jyotiṣa and the 'Bibliography of Kerala based Jyotiṣa' form the major bulk of the book. But the documentation of the MSS is more referential than exhaustive.

The author has also briefly touched upon some salient features of Kerala Astronomy. He has taken pains to show that some of the important findings of modern mathematics are found anticipated in the astronomical works of Kerala, produced during the medieval times.

The chapter on 'Kerala Astronomers' is well presented in a chronological manner. Though 80 astronomers are listed, yet the treatment is restricted to documentation only. One wishes that atleast this chapter should have highlighted some descriptive and comparative details so that the book could also be of interest to the general readers of astronomy. Anyway, this does not detract the utility of the book and it will prove useful to the scholars and researches interested in Kerala astronomy.

Computation of True Moon is a critical edition of *Sphuṭacandapati* of Madhva, the renowned astronomer mathematician of Kerala, supposed to have lived between A.D. 1340 & 1425. Mādhava has evolved a method for the computation of the moon at intervals of about 40 minutes each throughout the day. The only available MSS on the subject is carefully edited; this short work runs into 51 ślokas, but it is lucidly rendered into English and illuminatingly analysed in the introduction by Sh. K.V. Sarma. Technical expressions with their relevant details, wherever necessary are succinctly explained in footnotes. The translation and editing method speak fairly of the author's pragmatic and scholarly approach. The book is a contribution to an understanding of Madhava's easy and ingenious method of computation of the moon.

B.S. Gupta

DAṆḌIN'S KĀVYĀDARŚA, EDITED WITH SUDARŚANĀ (SANSKRIT-HINDI) COMMENTARY by Dr. Dharmendra Kumar Gupta. Meharchand Lachhmandas, Daryaganj, Delhi-6, 1973, pp. 68+428, Price Rs. 16/-.

Daṇḍin's *Kāvyādarśa* is an important manual of poetic. The book under review is a critical exposition of this rhetorical work of Daṇḍin by Dr. D. K. Gupta who has already produced two commendable works on Daṇḍin. *A critical Study of Daṇḍin and his Works* (Delhi, 1970) and *Society and Culture in the Time of Daṇḍin* (Delhi, 1972).

Dr. Gupta's critical exposition consists of his Sanskrit commentary on the text of the *Kāvyādarśa*, its Hindi translation, and a detailed elucidation of the poetical theories dealt with in Daṇḍin's work. His Sanskrit commentary is written in lucid Sanskrit. The detailed elucidation in Hindi is informative and shows the editor's historical and comparative approach to the problems taken up for discussion in the work.

The work has been provided with a detailed introduction (pp. 11-67) which examines the various issues concerning Daṇḍin and his *Kāvyādarśa*, namely, identity of Daṇḍin, his time in relation, in particular,

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to that of Bhāmaha, and the authenticity of the text of the *Kāvyādarśa*. The introduction also gives a brief outline of the views of Daṇḍin on poetics and makes an appraisal of his contribution to the study of Sanskrit poetics in its earliest phase.

The work will be usefull to the students of Indian Poetics.

N.K. Sharma

LA CIVILISATION DU ROYAUME DE DIAN A`L' ÉPOQUE HAN by Pirazzoli-t' Serstevens, Michele, Vol. XCIV publication of E.F.E.O., 1974, pp. 335 (Plates and diagrams), price not mentioned.

The book reveals certain important features of civilisation of kingdom of Dian under the regime of Western Hans based on recent archaeological discovery (1955-60) from the Tombs of Shizhai at Yunnan.

Bronze drums, images of peacocks, dancers, swords throws light on the costumes of women, hair styles, solves many ethic problems relating to the period 200 B.C. A.D. Some hair styles decorated with features show resemblance with those in vogue among some tribes Northern Burma. Argani Nagas of Assam and in South of Brahmaputra. The work shows important data of social, religious and political life of that once.

The work is a valuable addition to the archaeologists and the Historians.

N.D. Ghosh

MOCHTAR LUBIS : UNE VISION DE L' INDONÈSIE CONTEMPORAINE by Chambert-Loir, Henri, Vol. XCV, Publication of E.F.E.O., 1974, pp. 357, 6 plates, price not mentioned.

The volume gives an appreciation and criticism of the works of Mochtar Lubis the Indonesian author of social novel "Wilight in Djaknte" and psycholsgical essay "Endlus route" and editor of the Daily "Indonesia Raya".

Mochtar was also a poltical leader and had to face punishment before Independence. His writings have been translated in Western languages, particularly French.

The work will interest all who love Indonesnian society and their literature.

ADVAITACINTĀYA ĀCĀRYA MAṆḌANA (in Bengali) by Dr. Rama Prasad Bhattacharya, M.A., D. Phil, Pub. Sanskrit Pustak Bhandar, 38, Bidhan Sarani, Calcutta (1382 B.S.), pp. 150, Price Rs. 20/-

The origin of Monism can be traced back to hoary past in the Vedic Saṁhitās. The Upaniṣads are replete with passages postulating monism as experienced by seers. In later period when the philosophical systems evolved out of the mystical experiences of the Vedic seers, ācāryas belonging to different streams of thought gave exposition to the concept of monism from their own angle of vision. This resulted in the development of different versions of *advaitavāda* such as *Śūnyādvaitavāda*, *Vijñānavāda*, *Śivādvaitavāda*, *Śaktyādvaitavāda*, *Śabdādvaitavāda* etc. Maṇḍana who belongs to the Advaita Vedānta stream wrote a number of works, the most important being *Brahma Siddhi*. In this work of great merit, he made an attempt to establish *Brahmādvaitavāda* by his superb dilectical reasoning. The work under review makes a critical study of *advaitavāda* as exposed by Maṇḍana gleaned from his different works. It is divided into seven chapters. In the first chapter the author has given brief but lucid survey of Pre-Maṇḍana *advaitavāda*. In the succeeding five chapters, he has given an illuminating and critical exposition of Maṇḍana's concepts of *Brahman*, *avidyā*, *jīva*, *prapañca* and *mokṣa* to highlight the *advaitic* view point of Śaṅkara Vedānta. He has also shown that Maṇḍana always does not ditto the exposition of the different concepts by his predecessors and that he has often made original contribution to Advaitic thought. The last chapter makes a fascinating study of Maṇḍana's influence on the Vācaspati Miśra, the founder of independent line of exposition within the Śaṅkara Vedānta field. The book is well-written and language is precise. As a pioneer work on an important aspect of Advaita, it deserves full praise.

D.B. Sen

BHIKṢUṆĪ VINAYA (Manual of Discipline for Buddhist Nuns.) ed. Gustav Roth published by K.P. Jayaswal Research Institute, Patna, 1970, pp. LXX+413, Price Rs. 30/-

Under Tibetan Sanskrit works series Vol. XII the K.P. Jayaswal Research Institute has brought out one of the important Hīnayāna Buddhist text called *Bhikṣuṇī Vinaya* or 'Disciplinary Code for Nuns' related to Ārya Mahāsaṁghika-Lokottara-Vādin sect of Buddhism. The photo-copy of this complete palm-leaf manuscript was brought by late Mahāpaṇḍit Rāhul Sanskritiāyana and deposited in 1935-38 in the Bihar Research Society in Patna. It is written in 'Proto-Bengali-cum-Maithilī' characters as the editor call it, of the 11th-12th centuries A.D.

The text has for the first time been critically edited by Dr. Gustav Roth, the well-known Indologist. The text is provided with Pali para-

lles in the footnotes. It deals with Mahāprajāpati Gautama's and Ānanda's efforts to move the Buddha to have women admitted into order issue of eight-important ordinances for nuns (pp. 13-110) and comments on the Prātimokṣa disciplinary rules for nuns, besides miscellaneous rules for nuns and monks.

The Introduction deals with the discovery of the Mahāsaṃghika Vinaya in Pataliputra, different traditions about the split of the Buddhist Saṃgha into Mahāsaṃghikas and Sthavira, spread of the Mahāsaṃghika, the Mahāsaṃghika-Lokottaravādin in the Śāriputrapariṣcchāsūtra etc. and in the records of Hiuan-tsang, Tibetan sources about the Mahāsaṃghika-Lokottaravādin, the available materials, R. Sanskrityāyana's information about the Bhi-vin-Manuscript, the script of the Bhi-Vin Manuscript, the different sections of the Bhikṣuṇī Vinaya, the Eight Guru-Dharma, the Bhikṣuṇī-Prātimokṣa-Vibhaṅga, the different disciplinary groups of the Bhikṣuṇī-Prātimokṣa-Vibhaṅga, the disciplinary group of the Pārājika offences, the term Prātimokṣa, types of narrations included in the introductory portion of a Prātimokṣa case, position of Mahāprajāpati Gautamī in the Bhikṣuṇī-Vinaya of the Mahāsaṃghika-Lokottaravādin, and in the disciplinary codes of her Buddhist Schools, the Bhikṣuṇī Prakīrṇaka, the Ma-L Vinaya tradition the appearance of a later terminology Yogācāra, the Bhikṣuṇī-Prakīrṇaka, the different approaches to the cause of evil deeds to be observed in Buddhist, Jewish and Christian Manuals of Discipline, notes on the language of the Bhikṣuṇī-Vinaya of Māll, the language of Mahāsaṃghika, the different shape of a verb from in repeated passages, the Prakrtic conjunction dāni, case endings characteristic of our Bhikṣuṇī-Vinaya, arosist ending in our Bhi-Vin, Pratisthihati and avacāmī, verb from of Vedic type, figures of style, Sandhi and a concluding note on the language. The text is appended with an exhaustive index of Sanskrit words and Pāda index.

The work speaks of the scholarship, and meticulous care with which Dr. Roth has edited a rare and difficult Sanskrit texts. Thus he has done a great service to Indology.

D.C. Jain

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